

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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THE VARIETY STAGE.

HARRY MINER'S.
The instantaneous success of Harry Miner's Pinafore is another illustration of the theory of cause and effect, for with such a company engaged in the production of the burlesque, no other than the most satisfactory effect could have been reached. It is the great attraction of the East-side, and everybody is delighted with it. The variety olio is also replete with all that is calculated to amuse, and includes the names of many old favorites. Kitty O'Neil has been re-engaged; the Kernells, in laughable peculiarities; Clarke and Edwards, who made such a hit at Tony Pastor's last week; Dave Reed, a whole programme in himself; May Hamilton, vocalist; Hogan and Roberts, in a correct imitation of Pat Rooney; Pell and Lewis, Hines and Blossom, Daisy Remington, Fred J. Humer and Kitty Allyne, Bobby Nowcomb, Myron Calice, Louise Robie, A. H. Sheldon and such a host of others that we wonder how they manage to introduce their acts.

ABERLE'S NEW THEATRE.
J. Z. Little, in his thrilling and realistic drama, "Old Sleuth the Detective," is literally packing the house every night, and with an audience, too, as alert to the clues followed by the detective and as appreciative of the many thrilling situations with which the piece abounds, as would gladden the heart of any star. Mr. Little's perceptions are quick, his acting always painstaking, and his control over a really wonderful voice remarkable. The regular stock company furnishes a support strong, not only in its numbers but in their individual merit—especially is this the case with Geo. W. Johnson, Harry F. Seymour, E. W. Marston, Andy Leavitt and Alice Arnold. Lena Aberle, the accomplished cantatrice, appears in a new selection of ballads; Delechanty and Hengler introduce their nobby act, and Alfred Liston presents a musical entertainment unique and pleasing.

VOLKS GARDEN.
It's a standing rule with Manager Giesberg that no entertainment on the East-side shall surpass in merit that given at the Volks, and a glance at the following programme will show how closely he adheres to his standard. Moore and Lessenger introduce their best sketches; Nellie Hague, the popular motto vocalist; Nellie Gernon, in songs and recitations; Minnie Rainforth and Ned Campbell in their comical sketch, "Kitty and Tom"; Minnie Lee, the accomplished vocalist, will sing her prettiest songs, and Williams and Sully, song-and-dance men, introduce their specialties, foremost among which is a sketch called "Fits," in which prominent members of the company assist. Langdon's sensational sketch, called "Folled," closes an evening's entertainment which, from its length and novelty, ought surely to satisfy the greatest rumbler in quest of amusement. The Thanksgiving week programme now in preparation.



DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

OHIO.

Nov. 16.—Grand Opera House: Haverly's Mastodons enjoyed a fair week's business. They give an extra performance this (Sunday) evening at the Grand. They start tomorrow on the Ohio circuit. Fanny Davenport opens tomorrow in As You Like It. 24th, John T. Raymond.

Pike: On Monday the audience to witness Yorick's Love was the poorest that Lawrence Barrett has had this season. Friday to witness David Garrick and Saturday evening Richelieu the houses were good. Altogether it was discouraging. Barney Macaulay in A Messenger from Jarvis Section tomorrow. F. C. Bangs in Dan'l Druce will follow. Dec. 1, Adelaide Neilson.

Heuck's: Wallack's Four-Star comb. wind up this evening a very fair engagement. I differ with my friends in other cities and pronounce them far ahead of any combination in their line that has visited this house since the season opened. Pat Rooney will succeed them.

Coliseum: Dominick Murray has crowded the Coliseum nightly. Commencing tomorrow, for one week, C. W. Barry in Broken Fetters.

Robinson's: The German Theatre, heretofore giving entertainments on Sunday evenings at the Grand Opera House, have now secured Robinson's and give performances on Friday and Sunday evenings. Uncle John is striving hard to rent his house to two amateur organizations.

Items: Nick Roberts left this morning to join his co. in Danville, Ill.—Notwithstanding the violent rain that continued from Friday morn until midnight, the audience at the Patti concert on Friday night numbered upward of 2,000. The audience attending the afternoon concert yesterday afternoon far exceeded that number.—Miles' Juvenile Pinafore co. returned this morning from Chillicothe and leave this evening on a two months' trip, commencing in Kentucky.—Minnie Cummings will open her season Nov. 19 in Aurora, Ind. The opening play will be Leah. Her own original five-act drama, Suspected, is in preparation.—Mary Radcliffe has formed her co. It includes W. J. Cogswell, S. K. Coburn, H. Scharf, J. B. Radcliffe, J. J. Coleman, G. C. Morris, W. C. Angelo, Miss Claire Scott and Clara Angelo. W. D. Burkam is manager.—Dominick Murray leaves on Tuesday for Chicago.—Harry Rainforth and wife (Florence Barrett) succeed from the Wallack comb. this week and remain here, and Alice Sherwood of the same party leaves for Chicago. John D. Gorman and wife join the party here.—At Music Hall the coming week Prof. Cromwell will give his Art Illustrations.—It is rumored that Manager James Douglas, late of Robinson's, will go at it again over the Rhine.—The B. O. P. Elks give their first social this evening at Odd Fellows Temple.

CLEVELAND.
Nov. 16.—Opera House: John McCullough has just closed the most brilliant engagement of the season thus far. This actor has heretofore met with but slight appreciation from Cleveland audiences. On Thursday and Saturday evenings he was repeatedly called before the curtain. Virginius, Othello, King Lear, Brutus and The Gladiator comprised the week's repertoire. Kate Forsyth and Fred B. Warde, the leading members of his excellent co., were also much liked.

Academy of Music: E. E. Rice's Burlesque co. gave Evangelina and Conrad the Corsair three nights each of last week to fair houses. The novelty of Evangelina has gone forever. Conrad the Corsair is a much better piece of work, and everybody seemed to enjoy it. Louise Searle and Dora Wiley appear in fascinating costumes, but cannot fill the place once held by Webster and Clancy. The Academy will be closed this week.

Case Hall: The Jockey Concert last Tuesday was not numerously attended, but those who did hear this master of the piano were literally amazed at the brilliancy of his execution. He returns before close of season. Tabernacle: Theatre Comique: May Fiske's wretched gang remain another week, with the addition of Connors and Cannon, Hattie Davenport, May and Mike O'Brien, Gorman and Gallagher.

Items: There were actually two or three good-looking girls in the Evangelina chorus.—The wife of Judge R. F. Paine of this city has adopted the stage.—Den Thompson's advertisement covers a whole page in each of the Sunday papers.—The Union Club tendered Mr. McCullough a complimentary lunch on the evening of his forty-second birthday, last Friday.—Excursions from Ash-tabula and Norwalk will come in to see Uncle Joshua Whitcomb this week.—The Criterion Comedy co. (great favorites here last year) will be at the Opera House week of 24th.

COLUMBUS.
Nov. 17.—Comstock's: Mahn's Opera co. presented Fatinitza and Chimes of Normandy 11th and 12th, to good houses. The co. is good, with exception of the tenor, W. A. Morgan, who is weak. Jennie Winston, formerly of Oates troupe, possesses a strong, pleasant voice. Sallie Reber, an old-time Columbus girl, is the life of the party; her Serpolette in the Chimes is especially bright and vivacious. Chorus strong and excellent. Buffalo Bill 13th drew \$1,240—largest house of the season. Tony Denier 18th, Boston Quintette Club 22d. Grand: Closed. Haverly's Mastodons 21st and 22d.

Items: Austin & Weir's Minstrel party disbanded in Iona, Mich., last week, the majority returning to this city. Had trouble with Sweatnam, Allen and others. Will reorganize in a week or so, and start again.—Tony Denier's colored lithographs are the finest we've seen this season. Haverly's are large and highly colored. Between the two one receives the impression that several first-class circuses are about to appear. The Pat Rooney comb. will be at Comstock's 26th

and 27th; Emerson's Megatherians return 29th, and New York Criterion Comedy co. present Our Daughters first week in December. Adelaide Neilson at Grand Dec. 1 and 2.

DAYTON.

Nov. 13.—Music Hall: Mahn's English Opera co. 7th and 8th and matinee, to fair houses. They give Chimes of Normandy, Pinafore and Fatinitza. Gotthold's Octoroon 12th, to a large and fashionable audience. J. N. Gotthold as Salem Scudder was as natural as ever, and Zoe, the Octoroon, as portrayed by Florence Elmore, was as fine a piece of acting as has been seen here for some time. Pat Rooney comb. 24th. Item: The Mirror is gaining rapidly in circulation. If it keeps on it will soon distance all its predecessors.

AKRON.

Nov. 17.—The Georgia Minstrels gave a fair performance Monday evening to a good audience. Oddy Goff presented Under the Gaslight to a good-sized house Wednesday evening. Thursday evening a large audience greeted Mue. Rentz's Minstrels, who gave a very acceptable entertainment. This week: John McCullough in Virginius, Tuesday; John Denier's Humpty Dumpty Pantomime co. Thursday evening. Item: Mahn's Opera co. cancelled their engagement here on Friday evening, at the request of Manager Robinson, in order that they would not conflict with a home concert.

SPRINGFIELD.

Nov. 15.—Black's Opera House: Mahn's English Opera troupe 10th, to poor house; good show. Buffalo Bill comb. in May Colly 14th, to immense house. Rial & Draper's Uncle Tom 15th, matinee and evening, to fair houses. They do good billing. Announced: 19th, Haverly's Mastodons; 20th, John Denier's Humpty Dumpty; 21st, Nip and Tuck. Items: Amusements booming.—Pierce & Co. had to order more MIRRORs in order to meet the increasing demand.

ZANESVILLE.

Nov. 17.—Music Hall was packed from footlights to ceiling on 10th to see Buffalo Bill and his troupe of Indians—\$600 house. Bryant's Minstrels, a new organization from Cleveland, came 12th to fair house. They are positively the poorest troupe that it has been my misfortune to see for many a day. Nothing billed for coming week.

SANDUSKY.

Nov. 17.—Opera House: Mahn's Opera co. gave excellent rendition of Fatinitza 13th, to over \$700. Sallie Reber made a charming little Princess, and received a flattering reception at her old home. Biz reported good.

NEWARK.

Nov. 16.—Buffalo Bill 11th, to crowded house. Gotthold's Octoroon 13th, first-class show to good business. Coming: Pat Rooney comb. on the 28th. Mue. Rentz on Dec. 1.

CADIZ.

Nov. 15.—Music Hall: Mue. Rentz's Female Minstrels, under management of Kit Clarke, 24th.

WEST VIRGINIA.

Nov. 16.—Gotthold's Octoroon played at the Opera House for two nights and matinee to good house. Tony Denier's Humpty Dumpty billed for 17th. John McCullough 20th, 21st and 22d.

INDIANA.

INDIANAPOLIS.

Nov. 15.—Grand Opera House: John T. Raymond during the week, producing Woolfer's Roost, My Son and Col. Sellers. The first-mentioned drama, barring the splendid scenery, was voted a failure. Mr. Raymond is not an established favorite in this city by any means.

Crone's Garden: Carrie Howard, serio-comic; Nellie Crawford, ditto; Crawford Brothers, song-and-dance, and five genuine negroes, with the appellation of the Alabama Quartette, were the people the olio presented. The negroes sang well, but they were not received with any acclamations of delight. Uncle Tom's Cabin was the drama presented.

Items: Carlotta Patti gave a concert at Masonic Hall 11th. The attendance was large.—Mattie Vickers has been severely ill with diphtheria at the Bates House.—Announcements: 15th, Opera House, four nights, Nip and Tuck comb. 21st, two nights, Emerson's Minstrels. Park Theatre: 20th, three nights, Tony Denier's Pantomime.

RICHMOND.

Nov. 15.—Phillips' Opera House: Gotthold Octoroon comb. is one of the finest that has visited this season. They came 11th. The co. gave a very fine performance. Mr. Gotthold as Salem Scudder is immense. Florence Elmore as Zoe, L. R. Stockwell as Uncle Pete, Frank Losee as the villain McCloskey, and H. S. Duffield as Wash-on-tee, were especially deserving of favorable notice. Items: Manager Bradbury has converted the Grand into a skating-rink for the next six weeks.—Gotthold's Octoroon commences a two weeks' engagement at Haverly's New York theatre the 17th, thence to Haverly's Brooklyn Theatre for one week.—Mrs. Jordan of the Daily Independent News was the recipient of a benefit, the 13th. The "Fat Contributor" of the Cincinnati Saturday Night, and J. W. Riley, the "Indiana Poet," gave a very amusing entertainment.—Coming: Haverly's Mastodons, 17th; Wallack Four-Star comb., 18th; Tony Denier, 20th; Barney Macaulay, Dec. 3; Oliver Doud Byron, 11th; Lawrence Barrett, 15th.—The Mirror is for sale at Hill's news stand.

LAFAYETTE.

Nov. 15.—Gotthold's Octoroon co. 10th, to fair house. Mattie Vickers and Charles S. Rogers in Star, or, Paste and Diamonds met with ill luck while at Lafayette. Miss Vickers has been quite ill. An attempt was made to collect a bill here, but Gayler skipped out. The co. are entitled to much sympathy. Gayler stated Friday afternoon that he had lost \$2,500 since the season began, but members of the co. say that Gayler has made money out of the troupe. Coming 19th: Emerson's Megatherians.

ST. WAYNE.

Nov. 17.—Olympic: 10th, 11th and 12th, J. G. Whitehead in Yankee Farmer, 13th, 14th and 15th, E. T. Stetson in Kentuck. Good business all week.

KENTUCKY.

LOUISVILLE.

Nov. 15.—Macaulay's: Ford's Juvenile Pinafore co. did a light business during past week, appearing the first three nights at the Patti, and the last three in Pinafore. They open in St. Louis for one week Nov. 17. Booked: Rial & Draper's Uncle Tom's Cabin, Opening 24th; Barney Macaulay. Library Hall: A large and elegant audience greeted Carlotta Patti 12th, and it is to be regretted that the management did not book her for a longer season.

Masonic Temple: The Pat Rooney comb.

have just closed a successful three nights' engagement. The company includes some of the best variety talent on the stage. The hit of the engagement was made by Billy Carter and Morris and Fields. Hence to Cincinnati.

Davis' Theatre: Buffalo Bill has been secured as the opening attraction, which occurs 20th, to be followed 24th, by the Richmond-Von Boyle comb.

Metropolitan: The largest business of the season has been done during the past week with Texas Jack in drama, The Trapper's Daughter. The patrons still seem to hanker after blood-and-thunder drama. 17th, Morlaechi in The French Spy.

Knickerbocker: Closing to-night: Fred Roberts, Mlle. Lavelly, Lizzie Derions, Geo. Derions, La Belle Pauline, Maura and Leon, Tony Lavelly, Nellie Massa, Billy Robinson and Elsie Allen. Annie Boyd, Tommy Adams, and Annie Raymond are retained. New faces 17th: Max Hugo, Moore Sisters, Retlaw and Alton, Crawford Brothers, the Grays (Will and Frankie), and Nellie Crawford. Business during the past week has been very large, standing-room being in demand at an early hour each evening.

Items: Advice lately received from Bessie Oton, who made her debut here last season, state that she is meeting with success in New York, and the east where she is playing small parts.—Josh Ogden, in advance of Buffalo Bill, and J. H. Chenet, of the Rial & Draper Uncle Tom's Cabin, were in the city this week.—Alice Placide, late leading lady at the Met, leaves for Hamlin's, Chicago, on the 16th, where she plays an engagement; her husband, Dashing Charlie, accompanies her.—Manager Whalen of the Met will find it uphill business the rest of the season, unless he improves his stock, as the public will not pay money to see actors who have played several seasons in the same house, and people who show no improvement.—Emerson's Minstrels are booked at Library Hall for 20th.—Some fifty professionals have volunteered their services for the benefit tendered the popular stage manager of the Knick, Billy Baker, which occurs 19th.—Manager Warner opens Davis' Theatre rather late in the season, but has secured good attractions, and will probably meet with success.

OWENSBORO.

Nov. 14.—Original Kentucky Minstrels 8th to fair house. A delegation of thirty-six persons from here attended the Patti concert at Evansville, Ind., 10th. Pencillings: The Ada Gray comb. has just closed a successful engagement at Elizabethtown, Ky. The Merry-makers, a comb. which organized in this city last August, are now in Virginia, meeting with success—so says a private letter from the manager.

LEXINGTON.

Opera House: Kate Putnam, supported by the Edwin Clifford comb., 14th, in Blade of Grass, to better buzz than they deserved. 15th, Three Pair of Shoes; its first production, and should be its last. Buffalo Bill 18th; R. E. J. Miles' Juvenile Pinafore 22d; Emerson's Megatherians 27th.

ILLINOIS.

CHICAGO.

Nov. 17.—McVicker's: Herrmann has performed his mystifying illusions to enormous business this week, the Grant boom contributing to this happy result. Herrmann is by no means the best conjuror I have seen, but his execution is marvelously dextrous and neat, and his good-natured badinage is provocative of much merriment. 8th, Max Maretzek's co. in the maestro's new opera, Sleepy Hollow. Gen. Grant and suite will be present.

Haverly's: Haverly's clever children in Pinafore have drawn crowded houses this week. Though I am not an ardent admirer of precocious infants, these boys and girls have such smiling faces and happy demeanor that one can't begrudge them their evident fun. On the 12th there was no performance, as Haverly, with his characteristic generosity, placed the theatre at the disposal of the military societies, who tendered a reception to Gen. Grant. 17th, return of Neil Burgess and the Locke comb. in Widow Bedott. 24th, Fanny Davenport.

Hooley's: The Criterion co. have played Freaks this week, and have had their share of the prevalent good business. Freaks, though advertised as an entirely new adaptation of Benedic's Dr. Wespé, is identical with the version by Patrick J. Stanley McKenna. The characters have simply been renamed. 17th, Lawrence Barrett, supported by Eben Plympton and Ellen Cummings, in Yorick's Love, every evening of the week. At the matinee, 18th, Money, and 22d, Marble Heart.

Hamlin's: C. L. Davis' Alvin Joslyn is more or less an imitation of Joshua Whitcomb. Mr. Davis' make-up and business is excellent, but the peculiar Yankee twang he cannot affect. The piece itself is disjointed, the situations absurd and the dialogue puerile. Emma Vern is unnecessarily billed in large type. She is not a good actress. If Mr. Davis desires to see his piece a lasting success he should at once have it rewritten. Houses crowded. 17th, James Herne, D. Belasco and Katherine Gorcoran in Hearts of Oak, the work of the two first-named gentlemen. The co. engaged to support includes F. R. Pierce, H. Mainhall, W. A. Crompton, W. A. Lavelly, Rose Watson and Dollie and Lillie Hamilton. New scenery has been painted by H. C. Bureky of Hooley's.

Olympic: A large business has been the natural result of putting on Charley Banks' Grant's Trip Around the World at the present juncture. Banks is funny, and Tom Langdon made up well as Grant. The piece is thin. Lester and Williams, C. Fostelle, Lillie Hall and Williams and Pickert were the other features. 17th, William Gill's Pleasant Party make their first appearance in a new "musical absurdity," by Gill, entitled Our Gobhins. The cast includes W. Gill, Harry Buckminster, Herman Westly, Eleanor Deering and Louise Kent. In addition, Lillie Hall appears in Barnes' burlesque of Hassanabad, and the olio includes McVickers and Saunders, Charles Redmond and George Blake, John Hart and Williams and Pickert.

Lyceum: Fred Wren is a good comedian, and has cleverly assumed several dialect parts in a bad play called On Time, which is even worse than Johnny Thompson's On Hand, which it suspiciously resembles. Mr. and Mrs. Lord's Amateur co. hitched and halted in support of the star. 17th, W. H. Brent in False Colors.

Halsted Street: 17th, Ed Barrett in Wild Bill. National: 17th, H. M. Markham in Our Innocent Pastor. Mueller's: 17th, Minnie Castle in Little Detective.

Items: Tom Martin, late heavy man at Hamlin's, is playing at a West-side theatre.—Marion Fiske is as lively in a row as upon the stage. She sang a Miss Emma Hoffman, a serio-comic, a week or so since with a piece of gasp, because the dashing Emma attempted to beguile Miss Fiske's husband

from her side. Hoffman has been laid up in bed ever since.—Randolph Murray has not left Wallack's co. as has been reported.—Mr. Sutherland, the news-dealer, late of the Post-Office lobby, has built himself a snug little box on Adams street, opposite his old quarters; there he is easily settled and well stocked with the current dramatic journals, including, of course, The Mirror.—Smith, of 122 Dearborn street, still retains the most of the theatrical patronage. His gentlemanly assistant, Charles McDonald, is exceedingly popular with the profession and the newspaper fraternity.—The pirate Hinds and his Shaughraun co. open their season at Laporte, Ind.—Scammon, manager of the Larks who lack no more, is back bawling the loss of his money.

J. A. DeWitt of this city, whose opera, The Royal Banquet, receives its initial production at the New National, Philadelphia, 17th, is the proprietor of a hotel here.—E. A. Barron, critic of the Inter-Ocean, denies any complicity in the newspaper attacks upon S. M. Hickey. He reads the D—N— correspondent a deserved lesson.—A letter from Harry Webber tells me that Nip and Tuck is doing finely on the road under Joe Gulick's able management.—A more popular treasurer than Bliss Whitaker I don't know of. I may also say that E. B. Ludlow, treasurer of the Olympic, is a gentleman who knows how to be civil even to those he dislikes.—The Sunday night snap performances at Hooley's are very dizzy. They are a side speculation of Sam Pierce's. To-night (16th), Farini's Amateur "Italian" Opera co. will the opera of Martha, and still there is no penalty attached to the offence.—Annie Pixley is the next attraction at McVicker's.—Horace McVicker, a very popular young gentleman, after a short sojourn from the public gaze on account of a sprained ankle, is about once more.—O. B. Collins opens 17th at a West-side theatre in The Waifs of New York.—Master Jacky Hooley, a spiteful little cuss who infests the box-office of Hooley's Theatre, not because of his utter unfitness for the position of treasurer, but on account of the favine relation which Mr. R. M. Hooley unfortunately sustains to him, is accustomed to lie about Tony Munger and its Chicago representative to managers of combinations filling time at this establishment, alleging that I "run down" every company appearing at Hooley's because I have had a personal difficulty with one or two of its hirelings. Master Hooley attempted this week to play a particularly dirty trick upon me, but did not succeed, as I was forewarned. If it is necessary to at all refute the lies of this fellow, I have only to refer all interested to my notices of Hooley's from week to week, which I always aim to make impartial and free from anything that might be construed as a ventilation of personal grievances.

BLOOMINGTON.
Nov. 15.—Durley Hall: Harry Webber was greeted by quite a fair audience 12th; the play is a good one, and with such a cast as Mr. Gulick furnishes cannot but draw well everywhere. Item: Carlotta Patti at Schroeder's Opera House promises to be the biggest concert we've had this year.

QUINCY.

Nov. 15.—John Dillon in Our Next President 14th and 5th, to poor houses. Nick Roberts 10th, to good house. Richmond & Von Boyle in Our Candidate 20th. Mary Anderson 22d; Janauschek 27th. The New York MIRROR can be found on sale at E. E. Hawke's news-stand, opposite Opera House.

AURORA.

Nov. 16.—Harry Webber's co. played Nip and Tuck to fair house and gave good satisfaction, 10th. 11th, Robert McWade to a very small house. Dec. 3, Little Concert co., under the A. L. A. Course.

MISSOURI.

ST. LOUIS.

Nov. 15.—Pope's: The business done by Emerson's Megatherians during the past week has been very large, and the show proved one of the very best ever given in St. Louis. The high-kicking act of the Dalys is simply wonderful, and the other features, particularly Emerson, Schoolcraft and Coes, Major Burke, Charles V. Seamon, etc., are first-class. 17th, Ford's Philadelphia Church Choir Juvenile Fatinitza (whew!).

Olympic: Barney Macaulay made a big hit in A Messenger from Jarvis Section. On the opening night, although it was cold and rainy and the streets inches deep with mud, the house was well filled, and the audiences steadily increased. Mr. Macaulay's Uncle Dan'l was a true piece of character acting; quiet, reserved, but impressive. J. N. Beers made a big hit as the old miser, Skinny Smith. Minnie Madden gave a sharp and precocious rendition of the wail Clap. The balance of the cast was very good.

Grand Opera House: The programme for Strakosch's first week included Il Trovatore, Puritani, Mignon, Norma, Martha, and Lucia. Mlle. Singer has demonstrated very great power as a prima-donna. Castleman, Storff, Petrovitch, La Blanche (Miss Davenport), Belasco and Mlle. Ricci were all very warmly received. Lazarini and Litta repeated their former successes. Next week Aida, Faust, Huguenots, Lucia and La Traviata are announced. 24th, Mary Anderson will open her regular annual engagement, supported by John W. Norton, Miles Lavelly, Atkins Lawrence, Lizzie Cresce, and her full company.

Theatre Comique: Jennie Hughes and the other fresh faces were warmly received. Miss Hughes showed her fine figure very liberally in The French Spy. To-morrow (Sunday) evening a number of fresh variety people will appear.

Stage Splinters: Mlle. Ricci of Strakosch's troupe is Bertha Schumacher of this city, and upon her first appearance here on Wednesday evening as Federico in Mignon, her friends took occasion to give her a very warm reception.—John W. Norton will return to this city to-night, after a brief season, supporting Mary Anderson in the provinces.—Capt. Decker of the Globe Theatre announces his intention to re-let the parquet of the theatre with folding arm-chairs. Other improvements will also be made. On Sunday evening last Capt. Decker attained his fifty-third year, and was presented with a handsome gold-headed cane and a pair of gold sleeve-buttons.—The St. Louis Light Guard, the nobby cavalry corps of St. Louis, will have the opera company at the Grand Opera House for their two closing performances.—For Manager Pope's week at his own theatre, he will appear Nov. 24 in Richelieu, this being the occasion of the benefit of the Frank P. Blair monument. On the 25th The Gascon will be magnificently produced and in run till Friday, when Mr. Pope benefits in Othello, supported by a strong co.—Some of the local papers have adopted the New York plan of sending reporters to the theatre, taking turns at the criticisms.—John Mulhearn, gas man of the Olympic and Grand

Opera House, kept a strong calcium burning in front of the latter house every evening during the opera season, thus giving the carriages sufficient radiance to move about in without fear of collision.—The male members of Macaulay's troupe have organized a temperance society, similar to that organized by Haverly's Mastodon Minstrels last season.

ST. JOSEPH.

Nov. 14.—Tootles': 11th and 12th, Richmond and Von Boyle in Our Candidates; 14th and 15th, Mary Anderson; 18th, Grover's Boarding-House; 20th, Haverly's Juvenile "Pins"; 25th, Carlotta Patti.

HANNIBAL.

Nov. 15.—Mary Anderson comb. billed to play the 21st.

MICHIGAN.

DETROIT.

Nov. 17.—Detroit Opera House: Graves and Boniface's Queen's Evidence Party the past week to fair houses, but failed to arouse any enthusiasm, the general verdict being that Boniface is acting a part far beneath him, and it will do him no good. This week the Criterion Comedy co. will present Our Daughters for three nights, and Freaks for last three nights of week. This admirable company will no doubt draw the patronage they so richly deserve.

Whitney's: Padgett and Bassett's Bric-a-Brac co., for three nights. The four who composed this party possess undoubted talent, but the vehicle for displaying the same is found wanting. This week Wilkinson's Uncle Tom's Cabin co., for three nights, at popular prices of admission—25 and 35 cents. It will draw like a mustard plaster. Thursday night, Gran's English Comic Opera co., for rest of week. Next week, Gorman's Philadelphia C. C. Pinafore.

Item: Col. Keys, for two years past in charge of main entrance in Coliseum, has accepted a position with John T. Raymond as advance agent.

GRAND RAPIDS.

Nov. 15.—Austin & Wier's Minstrels, billed for 10th, failed to come. Their last performance took place at Lowell, Mich., where they disbanded. 15th, Gran's Opera troupe presented Fatinitza for the first time in this city. The co., taken as a whole, was good. Blanche Correll and Alice Hosmer divided the honors of the evening. The former has greatly improved her acting since her last appearance here. Henri Laurent, who assumed the part of Julian, was not as well received as on previous occasions. Billed: Barlow, Wilson, Primrose & West's Minstrels for the 20th.

MUSKOGON.

Nov. 16.—Opera House: Barlow, Wilson, Primrose & West 21st. Duprez & Benedict Dec. 3. Wallace's Four-Star and the Bric-a-Brac combinations have dates. The New York Mirror on sale at Fred Reynolds' book-store every Friday.

ANN ARBOR.

Nov. 15.—Neil Burgess 12th. Full house. The Bric-a-Brac comb. booked for 17th and 18th; the Wilkinsons for the 21st.

KALAMAZOO.

Nov. 15.—Padgett and Bassett's Bric-a-Brac co. 24th and 25th.

WISCONSIN.

MILWAUKEE.

Nov. 15.—Grand Opera House: Gran's English Opera did a very good business 10th and 11th; 12th, matinee and evening, light Fatinitza does not seem to "take" out here. Blanche Correll, as Vladimir, was very pleasing; Alice Hosmer has a very good voice; Henri Laurent, as Julian the special, was the favorite. 13th, 14th and 15th, Milton Nobles, to good business. The Phoenix has been considerably improved since its last presentation here. He has selected a good co., and they ably support him. M. B. Curtis, as Moses Solomon and Dionysius O'Gall, shows himself an artist; Edwin Mortimer and Fanny Burt are very good. Alice Baldwin has a most attractive stage presence, and did full justice to her part. Bowers-Thompson comb. appear 26th, 27th, 28th and 29th. All attractions have been well billed and advertised this season.

Milwaukee Theatre: Good attendance for past week. New faces 17th: John and Maggie Fielding, Peasley and Venneta, Rose Collins, Charles Glidden, Edith Lyle, and C. Hillyer. Departures 15th: Baby Alice, Mlle. Eugenia, Billy and Nellie Hassan, Trudell and Bowers, Dell Trudell, Jackson and Keefe, Hamilton Sisters, D'Alve Sisters.

MADISON.

Nov. 14.—Haverly's Juvenile "Pins" booked for Dec. 2.—The genial business manager of the Dillon-Blaisdell comb., Jacob B. Murray, is in town waking up the Dillon "boom." Jake is a courteous gentleman, and fills the bill.

REJOIT.

Nov. 13.—Hyer Sisters in Arline; or, Out of Bondage, with Sam Lucas, Opera House 15th. Nothing else booked at present.

IOWA.

OTTUMWA.

Nov. 15.—Grover's Boarding-House comb. unable to open Lewis' Opera House as announced. Richmond & Von Boyle 18th and 19th; Wallace Sisters Dec. 3; Emma Lee-land Feb. 2, one week; Hutchinson Family and Hyer Sisters asking for dates.

NEW YORK.

BROOKLYN.

Nov. 18.—Haverly's: Bartley Campbell's Galley Slave this week. On Monday it was enthusiastically received by a crowded audience. Next week, the long-expected Tourists.

Park: Our Bachelors by the Robson and Crane co. opened to good house Monday evening. The performance of these gentlemen needs no comment. They were in their element and were happy. Thursday, and balance of week, Comedy of Errors will be substituted. Weathersby-Goodwin Froliques next week.

Academy: 18th, concert by Philharmonic Society, in which Campanini sings and Theodore Thomas leads the orchestra. 20th, Mapleson troupe in Martha; 22d, Mrs. G. C. Howard in Uncle Tom's Cabin; 24th, one week, Den Thompson.

Volk's: The following this week: Chas. Gregory, Josephine Shanley, John and Ella Peasley, the Clipper Quartette, John F. Sheridan and Alicia Jourdan (who, by the way, act in an original sketch, by Sheridan, entitled Heinrich and Lena), Wingfield and Gregory, Conney and Bryan, Favor and Shields, Bobby Newcomb, besides the stock, including Hugh Fay and Billy Barry.

Opera House: The programme for this week strongly approaches an international exhibition. Here are gathered Irving's Royal Jacks-Chy Japanese troupe; (Little All-Right is one of the members), the Docksteaders, George Kane, Harry McAvoy and Emma Rogers, Emily Sylvester, Fayette Welch,

Bryant and Hoey, Sheehan and Jones, Crumley and DeForest, Larry Tooley, Hannah Brick, George F. McDonald.

Olympic: Mme. DeAmice's dizzy Blondes this week.

BUFFALO.

Nov. 27.—Academy: Arnold Bros. Minstrels played to slim houses early part of last week. During the last three days of the week Gus Williams, in Our German Senator, drew crowded houses. The piece should be remodeled, or another one substituted for it. It possesses but few points of interest, and hardly gives Mr. Williams sufficient play for his acknowledged genius. Smith, Waldron, Morton & Martin's Big Four Minstrels opened to a good-sized audience Monday night. The co., as a whole, is immense. They stay three nights. Commencing Thursday night, Fred Paulding, supported by a strong co., appears in Hamlet; Friday evening, Fool's Revenge; Saturday matinee, Claude Melnotte; evening, as Walter Ay-mott in The Wife's Secret. The following week, for the first half, Revellers comb.; Lucien Barnes, manager. For the latter part of the week, Barlow, Wilson, Primrose & West's Minstrels.

Shelby's Adelphi: Standing-room only was displayed nightly during all last week. Attraction, W. T. Stephens and Minnie Oscar Grey, with their trained dogs. This week: The Four Black Diamonds, Thomas, Watson, Callan and Haley; Mary E. Rice, vocalist; Charles H. Duncan, Young Ajax, contortionist; Sellon and Burns, Irish comedians; Robert Mulligan and Ida Adair, song-and-dance artists, and the Aikens.

ITICA.

Nov. 17.—Opera House: Business outlook never better. Manager Abercrombie reports the following booked: 20th, Clinton Hall's Strategists; 21st and 22d, New York Miniature Opera co. and Cox and Box Operetta co.; 26th, Oofy Gooft's Under the Gaslight; 27th, Big Four Minstrels; 28th, Den Thompson. National: Business fair past week. This week: Lottie Wentworth in songs and dances; Nellie Hadfield in selections on the violin; Frank and James Hennessy in clog and jig dancing; Dan Ryan, banjo solos, and Ada Forrest, serio-comic. Item: Nothing but local concerts at City Opera House.

ROCHESTER.

Nov. 17.—Grand Opera House: The smile created over the announcement that Gus Williams would visit us gave way to a glorious roar before his three days' engagement, which commenced 10th, was completed. The house was well filled at each performance. 13th, and three nights following, F. C. Bangs as Dan'l Druce was greeted by good audience. This week, Oofy Gooft comb. three days, followed for the same period by Big Four Minstrels. Next week, Hall's Strategists. Corinthian Academy: Closed last week. Next week, Sargent's Contempt of Court.

WILLIAMSBURG.

Nov. 17.—Novelty: Bartley Campbell's Galley Slave last week to very large business. Maude Granger, Emily Rigi, Frank Evans, J. J. Sullivan and C. A. McManus (of the cast) gave excellent satisfaction. 17th, 18th, 19th, C. R. Thorne, Laura Don, Nina Varian and Marie Wilkins in Marble Heart. 20th, 21st and 22d, Camille; C. R. Thorne as Armand, Laura Don as Camille. 24th, Our Boarding-House; Dec. 1, Den Thompson; Dec. 8, Robson and Crane; 15th, Criterion Comedy co. Berry's Broadway; Mlle. Delmar's Folly co. last week to good business.

TROY.

Nov. 17.—Griswold: 17th, 18th and 19th, Clinton Hall's Strategists. 21st and 22d, Charles L. Davis, Emma Vern and co. appear in Alvin Joslyn. Sargent's Comedy co. in Contempt of Court later. Grand Central Theatre: Business unusually good during the past week. The new-comers for the week are: Prof. C. H. and Mrs. Steen, magicians; Kelly and Weston, musical mokes; Sadie Connelly, song-and-dance; Frank Gibbons, Irish comedian; Claude Remington, serio-comic vocalist; and George Woods, bone soloist. Item: Nothing at Rand's.

ELMIRA.

Nov. 15.—Opera House: Kate Thayer Concert co. 13th, to a 300 house. Audience enthusiastic: an unusually attractive entertainment. Coming: Candee's Juvenile Pinafore 22d; Holman Opera, 25th; Marion Mordant, 29th; Gus Williams, Dec. 5. Items: Eugene Leach, gymnast, late with Coup's Circus, is in the city.—The Elmira Gazette says: "Arbuckle thought he wasn't appreciated in Elmira."—New York Mirror for sale at Sullivan's Baldwin street news-room.

SYRACUSE.

Nov. 16.—Wieting Opera House: 9th, The Kate Thayer Concert co. gave a sacred concert, and, considering the weather, did a splendid business. F. C. Bangs in Dan'l Druce to fair house. The Arnold Brothers' Big Twelve Minstrels gave a fair entertainment to a small house. Grand Opera House: Candee Juvenile Pinafore 14th, and 15th matinee, to crowded houses. Items: Alvin Joslyn at Wieting 19th and 20th. 21st and 22d, the Revellers. 21st and 22d, Clinton Hall's Strategists at the Grand.

ACBURN.

Nov. 17.—Opera House: 10th, Jane Combs presented Lady of Lyons to good-sized audience. 14th, Arnold Brothers' Big Four Minstrels gave one of the best performances that has been seen here in a good while, to small house; stormy night. Academy of Music: 18th, the Original Quaker City Minstrels; 22d, Oofy Gooft's Under the Gaslight. Item: New York Miniature Opera co. at Opera House Thanksgiving.

ALBANY.

Nov. 15.—The Berger Family and Sol Smith Russell, 10th, 11th, and 12th. Lingard Folly co. balance of week. The Lingard co. is without exception the very worst of the many ad attractions the Leland has favored us with the present season. Sargent's Comedy co. 17th, one week. Item: Fred White of the Express dubbed very aptly the Lingard Folly co. as the Lingard "Fakir" co.

HORNELESVILLE.

Nov. 16.—Shattuck Opera House: Kate Thayer Concert co. gave an excellent entertainment to large and select audience. 14th, Ida Vincent's English Blondes are billed for a legitimate performance 17th. Booked for this month: Widow Bedott 22d, Candee's Juvenile Pinafore 24th, and McAllister's Minstrels 27th.

OSWEGO.

Nov. 15.—Dan'l Druce was given finely 12th, to fair house, by F. C. Bangs and co. 18th, Helen Potter's Pleiades. 19th, the Revellers. 25th, Big Four Minstrels.

ONEIDA.

Nov. 17.—Conroy's: 11th, the Peake Family played to a small crowd. Then entertainment. Devereaux: 20th, Quaker City Minstrels; Dec. 2, Juvenile Opera co.

RHODE ISLAND.

PROVIDENCE.

Nov. 17.—The Kate Thayer Concert co. 10th, in Lester Hall, to fine audience. Mrs. Candee's Juvenile Opera co. 18th and 19th in Pinafore.

CONNECTICUT.

HARTFORD.

Roberts' Opera House: On Wednesday evening Murphy gave us Kerry Gow, to fair business. The play was splendidly mounted. On Thursday evening we had My Partner, with Aldrich and Parsloe, and it had a glorious reception. This week there is nothing strictly dramatic. On Tuesday, Salsbury's Troubadours; Wednesday, Boston Ideal Pinafore co.; Friday, a Remenyi concert.

New National: Business has been good and the bill first-class. Alice Gleason and the Murray and Hedges comb. made a great addition to the first part, and gave us the best vocal entertainment of the season. The departures are: Tom and Henrietta Murray, and Tom Hedges and Winetta Craven, and the Stuart Sisters to Providence; Dilks and Wade, a good musical team, to Philadelphia. New people: The Four Eccentrics—Perry, Magrew, Curly and Hughes; Bingham, ventriloquist, Dollie Sharpe, Sam Lang and Maude and May, the Flowerettes. Alice Gleason, Bob Ferguson and Sallie Mason, with others of the stock company remaining.

NEW HAVEN.

Nov. 17.—Coe's Opera House: Jos. Murphy in Kerry Gow 14th, to big business. Aldrich & Parsloe co. gave three performances of My Partner 14th and 15th, to large and well pleased audiences. Items: Grand Opera House 20th, Boston Ideal co. in Fatinitza. —Coe's: 17th, Salsbury Troubadours; 18th, Robert J. Burdette lectures; Jefferson gives three performances of Rip Van Winkle 21st and 22d; 24th, Robson and Crane; Lester Wallace and John McCullough are expected in December.

WATERBURY.

Nov. 17.—City Hall: 13th and 14th, Jos. Murphy in Kerry Gow and Shaun Rhue, to crowded houses. 15th, Potter's Pleiades fail to take. Booked: 18th, Boston Ideal Pinafore co.; 15th, California Minstrels; 27th, Berger Family and Sol Smith Russell; 28th, Murphy's Juvenile Pinafore. Comique: Business never better. The co. this week are Sheehan and McGlone, Joe Creamer and Maggie Christy, Alice Fiske, Emma Rice and Ed Heaney.

RHODE ISLAND.

PROVIDENCE.

Nov. 17.—Opera House: Manager Black announces for this week The Tourists in the Pullman Palace Car. Next week, the Black Crook, under direction of Kiralfy Brothers, for four nights, and to complete the week, Robson and Crane. Kate Claxton played to good business the early part of last week. 14th and 15th, Jefferson in Rip Van Winkle drew immense houses.

Low's: Closed this week. Thanksgiving week, Aldrich and Parsloe in My Partner. Clinton Hall's Strategists won very great favor the past week. Business was good the entire week.

Comique: New 17th, El Nino Eddie, Andy Showers and his trained monkeys and dogs, Mabel Pearl, the Murray & Hedges comb., Maude Leigh and Ida Showers. My Neighbor's Wife closes the bill.

NEWPORT.

Nov. 17.—Murphy's Juvenile Pinafore to fair audience 11th, and gave general satisfaction. 12th, F. S. Chanfrau in Kit; good house. Kate Claxton in Double Marriage, to the largest audience of the week. 28th, Ideal Pinafore co. of Boston.

MASSACHUSETTS.

BOSTON.

The bill for the past week at the Museum proved exceedingly attractive. The revival of the Pinafore was witnessed by appreciative audiences, and the new features, together with the changes in the cast, proved pleasing and advantageous. Pinafore having been noticed so recently in these columns, it is unnecessary to comment upon it, or the acting of the principal characters by Messrs. Wilson, Haworth, Graham and Jones, all of whom do as well as formerly. One notable exception to the late distribution of characters was the appearance for the first time of Rose Temple as Josephine, her rendering of the part, of course, being good. Mr. Bell appeared for the first time as Ralph. Mr. Bell's interpretation of the part received the hearty appreciation of his audiences. Papa Perichon was produced the latter part of the week, and excellent houses attested the popularity of this excellent play. Mr. Warren repeated his triumph in the title role. It is simply a masterpiece in every dramatic art. This week Dr. Clyde.

The season of French opera at the Boston Theatre under Grau's management began on the 10th inst. with Mme. Angot, with Paola Marie, Angele and Capoul in the principal roles. Marie sang charmingly. She does not offend by extravagance, and never appearing to assume that only she has to be heard or seen. Angele made an excellent impression as Lange. Her voice is of good compass and uniform purity. She shows a refined taste as well as ability. Capoul was heard for the first time in Boston in opera bouffe. Capoul's voice has gained somewhat in strength, and portions of his singing was superb, and his acting was more than respectable. Messrs. Duplan and Jourdan are as acceptable as ever. During the early part of the week the houses were rather light, but business woke up the latter part of the week, and the prospect is good business all the week. Mignon is to be the principal attraction, and everybody is on the qui vive to hear this favorite opera as given by the French company. Nov. 24, Drink, with Tom Keene, L. R. Shewell, Ed Buckley, Florence Chase, Ada Gilman and the principal members of the regular company.

The past week at the Globe has not been one of unusual interest, but of extraordinary receipts, the house being packed every night. One notable thing in connection with the second week is the fact that several of the characters have improved their personations. Notwithstanding the enormous houses, it is impossible to retain the Crook after this week, as the Troubadours appear here on Monday night.

The Crushed Tragedian, with Sothern, was the attraction at the Park Theatre. It is not a very good play for it is weak in language and nearly devoid of tenderness in its presentation of characters. Mr. Blackely as the old prompter was good throughout. The Capt. Rackett of Ed Lamb held the audience in the best of humor, the actor employing his low comedy art at every step. Julia Stewart is deserving of much praise for a fine performance of Florence. The entire setting the play received at the Park reflects the highest credit upon the management. This week, Sothern as David Garrick.

Tina the Milk-Vender was produced at

the Gaiety last week. It is not a bad play. It has not the sufficient strength to be bad. It is simply wretched. It combines qualities of comedy, burlesque, melodrama and broad farce, and is a most supremely silly admixture of all these. It has but little plot about it, but it affords an excellent opportunity to introduce some clever characteristic sketches, pleasant singing and hits at the follies of the day. The principal character is Tina, performed by Anna Tottenborn. It is not a truthful picture, but a pleasing one. Miss Tottenborn, however, is a young actress with a brilliant future before her. She is pretty, she is graceful, and acts in a charming and easy manner, and sings beautifully. She reminds one of Kitty Blanchard, Lotta and Alice Oates. Her acting was good—not perfect; not complete; but fine in conception and skillful in rendition. There was in the presentation much of originality, which more than made up for the individuality to the whole characterization. Mose Fiske was excellent and performed the character of a reporter in a most amusing and credible manner. Susan Parker sang very sweetly, but the remaining characters, with the exception of Clarence Leonard, who is a rising young actor, call for no special mention. This week, Maffitt and Bartholomew in their popular pantomimes.

The Howard Athenaeum presented for its patrons an unusually strong combination of attractions, all being included in the bill. The White Crook was the piece de resistance. Jacques Kruger made quite a success as the Count. Mr. Kruger is an excellent actor and deserves praise for all his efforts. This week a very strong bill is offered. Hopkins and Morrow keep up the reputation of the Boylston Museum with a capital bill at every performance.

Items: John Stetson has been confined to his room with an attack of pleurisy.—Frank Carlos has joined the Bessie Darling comb.—Lizzie Granger takes the road with an Uncle Tom's Cabin comb. J. A. Smith is a member of the co.—Harry Josephs is at present in the city.—Davison Dalziel (the husband of Dickie Lingard) has gone to Albany with his absurdity of Pajamas. There are several actors and actresses who are desirous of seeing this man Dalziel, as he has treated them in a shameful manner. I have authority in asserting that he left a great many salaries unpaid.

SALEM.

Nov. 17.—Mechanic Hall: Jefferson in Rip Van Winkle, to crowded house, 12th, and the Boston Museum co. in Diplomacy, to good house, 17th. The Drawing Room Novelty co. appear on Manager Moulton's course 20th. Aldrich and Parsloe present My Partner 21st, and The Two Orphans are announced for Thanksgiving afternoon and evening. Items: Charles H. Webster of the Salem Post will play in The Banker's Crime at Beverly, Thanksgiving evening. Negotiations are pending for its early production at Peabody, Lynn and other places.—Bennett & Moulton's Juvenile Pinafore co. are meeting with good success in the Eastern towns, and will visit all the principal cities and towns in Maine and British Provinces previous to their return.

SPRINGFIELD.

Nov. 17.—Aldrich and Parsloe in My Partner 11th, to large house. Haworth's Hibernica 12th and 13th, to fair houses. The Criterion Pleasure Party 15th, to small house. Ideal Opera co. in Pinafore 17th; Kate Claxton in Double Marriage 18th, Salsbury's Troubadours 19th, Murphy Miniature Pinafore co. 20th, Edonard Remenyi 24th, Robson and Crane 25th, Boston Museum co. 27th, Berger Family 28th.

LOWELL.

Nov. 16.—Boston Museum co. in Baby 12th, with Charles Barron as the infant, William Warren as the tutor, and Mrs. Vincent, George Tyler, May Davenport, and J. B. Mason in the cast. Large house. Same co. in Diplomacy 18th.

GLOUCESTER.

Nov. 17.—John S. Moulton brings a co. Thanksgiving night and one Dec. 27. The Popular Course Committee brings the Boston Novelty co. Dec. 12 and 13. The other bookings remain the same.

TAUNTON.

Nov. 17.—F. S. Chanfrau in Kit 10th to good house. Murphy's Miniature Pinafore 12th to fair house. Aldrich and Parsloe in My Partner 19th.

New Hampshire.

MANCHESTER.

Nov. 17.—Smyth's: The Lingard Folly co. 12th, to the smallest audience of the season. Viola Clifton's Minstrels 14th, to a good house. Billed: My Partner 20th, Salsbury's Troubadours 22d.

PORTSMOUTH.

Nov. 14.—Helen Potter's Pleiades 12th, to a small attendance. Viola Clifton's Female Minstrels to fair biz. Nothing ahead.

MAINE.

PORTLAND.

Nov. 17.—Music Hall: 10th and 11th, Viola Clifton's Female Minstrels gave a very "snide" show to fair business. Portland Theatre: Boston Museum co. in Diplomacy is booked for 20th and 21st. Lilliputian Opera co. will probably come later. City Hall: Drawing-Room Novelty co. gave a very good show 14th and 15th, to small business. Dec. 5, the Boston Ideal Opera co. will give Fatinitza, and 6th, Pinafore, at matinee. No evening performance.

NEW JERSEY.

NEWARK.

Nov. 17.—Grand Opera House: Mapleson Opera co. 25th. The sale of tickets indicates large business. 20th, 21st and 22d, Stuart Rogers' Opera co. 27th, Standard Pinafore co.

Newark Opera House: Weathersby-Goodwin Froliques to good business 11th and 12th; audiences delighted. 24th, Ada Cavendish, four nights.

Waldman's: The attractions for this week are: Jennie Engel, Fritz and Robinson, To-puck and Moore, Walter Mack, King Sarbo, Kitty Sharpe, Bonnie Rannels, Jas. Henrie, and the dramatic co. in The Pearl of Savoy.

Items: The many friends of Irene Ackerman are pleased to know of her success. She did well to drop the amateurs, as the audiences which they draw, although large, are not appreciative, and are as likely to bestow their applause and praise upon the worst as upon the best.—The Sunday Call of the 16th, in an article giving the amateurs thin "tally," says: "The success of the Home Amateurs is a matter of surprise."

Right; it is a "matter of surprise" and a great annoyance to the legitimate managers here. And as they play simply to gratify their personal vanities, and not for charities, it is astounding how they draw, while excellent professional companies play to miserable business. It lays with the people to say

whether they will drive all good performers away from the city and support the amateurs. The Amateurs give The Liar and London Assurance 26th, at Grand Opera House, which (take notice) will ruin the business of Ada Cavendish for that evening.

JERSEY CITY.

Nov. 18.—Hobbies for three nights and matinee last week drew immense houses, and the public was universally pleased with the very funny entertainment provided by the Weatherby-Goodwin Froliques. Goodwin is a mimic of undoubted ability as well as an excellent comedian. Last night Daly's co. played Divorce to a fair house. Helen Blythe, Mabel Jordan, Estelle Clayton, and Fitzgerald, Turner, Morris and Davis found greatest favor with the audience. J. F. Brien as Capt. Lynde was imperfect, incompetent and generally ruined the performance. Divorce will be played Tuesday and Wednesday and at the Saturday matinee, and Man and Wife is underlined for Thursday night. Kate Claxton, the Strategists and the Troubadours have made dates ahead. Mr. Gouge is negotiating with the Kiralfys for a production of The Black Crook. Maffitt and Bartholomew played Thursday, Friday and Saturday at the Opera House.

TRENTON.

Nov. 17.—Taylor Opera House: 14th, The Bergrs and Sol Smith Russell appeared to a very fine audience and gave the best of satisfaction. 21st and 22d, Mahn's Fifth Avenue Opera co.; 24th, Helen Potter's Pleiades; 26th, Miss Neilson and co.; 27th, W. H. Clark's co.; 28th, Bartley Campbell's Galley Slave.

PATERSON.

Nov. 18.—Maffitt and Bartholomew appeared 12th and 13th to fair business.

PENNSYLVANIA.

PHILADELPHIA.

Nov. 18.—Broad: 17th, Weathersby-Goodwin Froliques began a week's engagement. Nat Goodwin was enthusiastically received. 24th, Joseph Jefferson. Walnut: Last week of Surprise Party. House packed every night. 24th, Emma Abbott. Arch: 17th, Joseph Murphy and comb. opened to fair house in Kerry Gow. 24th, Frank Chanfrau. Chestnut: Our Girls the present week by the regular stock. Park: Second week of New York Park Theatre co. in A Fool and His Money and Old Love-Letter. North Broad: Third week of F. L. G., with improved houses. Academy: Berger Family and Sol, etc., to full house Monday. 30th, Edouard Remenyi. New National: 17th, The Roya Banquet was produced in grand style to a good-sized audience. It will hold the boards a week. 24th, John A. Stevens in Unknown. Items: Billy Crane (of Robson and Crane) and wife were here last week to consult a physician in regard to an ailment of the former. Billy is a sufferer from dyspepsia.—The Grand Central trouble has been compromised; Stedwell takes possession, with Gilmore as stage manager.—Lotta gave \$100 to the Women's Branch of the S. P. C. C. during her last visit here.—Carnecross has nothing new, but is doing his usual business. The variety houses all seem to be doing well.

PITTSBURG.

Nov. 17.—Haverly's Church Choir Pinafore played to large business during the past week. Trial by Jury was given, with Pinafore, Thursday, Friday and Saturday, with Ada Somers as the Plaintiff, Jessie Bartlett as Counsel, and Mr. Fried as Defendant. Vocally speaking, the co. is an excellent one, the principal members possessing voices much above the mediocrity of opera singers. The "honors" were divided by Mrs. Ford, Miss Somers and Miss Bartlett and Messrs. Fried, McWade and Livermann.

Library Hall: Sprague's Georgia Minstrels 14th and 15th to fair business. 18th, Kate Thayer Concert co.

Williams' Academy: The attendance still continues large. Opening to-night, W. Henry Rice, Jennie Engel, J. W. McAndrews, Thatcher and Hume, Nelson Curry, George L. Bishop, May Vernon. Continuing: Ada Clifton, Joe Redmond, Smith and Byrne, Harry Shay, Ed, Neery, and Jerome Stanall.

Trumble's: Company this week—Mary Moreland and Ida Quigley in a sensational drama. Olio: Leona DeForest, Lillie Ellis, LaRue Family, Carrie Norton and Nellie Laverde.

Items: Lyceum closed.—Haverly's Mastodons at the Opera House 24th and Emma Abbott and co. come Dec. 1.—Frank Chanfrau will be the Christmas attraction at the Opera House.—Rice's Evangelical party open at the Opera House to-night; Evangeline and Conrad the Corsair, later in the week, will be produced.

BRADFORD.

Messrs. Wagner & Reis of the Opera House have booked first-class attractions for the holiday season. Ida Vincent's English Blondes closed an engagement at the Academy 15th.

Ad Turner, who managed the Arcade here for a time, has opened a variety theatre at Jamestown, N. Y. Bill at the Comique this week: Fletcher and Lynch, Charles and Gertie Semon, sketch artists; Nellie Waters and Lillie DeLarge, serio-comics; Kelley and O'Brien, Clifford and Skelley, Maude Clifford, La Petite Julia, and Addie O'Brien. Academy: New management.

STANDARD THEATRE.
Broadway and 33d Street.
WILLIAM HENDERSON, Proprietor and Manager.
EVERY EVENING AND WEDNESDAY AND SATURDAY MATINEES AT 1:30.

VON SUPPE'S CHARMING OPERA.
FATINITZA FATINITZA
FATINITZA FATINITZA
FATINITZA FATINITZA
FATINITZA FATINITZA
FATINITZA FATINITZA
FATINITZA FATINITZA
FATINITZA FATINITZA
STRONG CHORUS & STRONG ORCHESTRA.

Admission, 25c., 50c.; Reserved Seats, \$1 and \$1.50.
Evening performance promptly at 8.

ABBEY'S PARK THEATRE.
Broadway and 22d Street.
Lessee and Manager, Mr. HENRY E. ABBEY.
"STANDING ROOM ONLY."
every evening at 8 and Saturday Matinee at 2, to see Mr. J. K. EMMET

EMMET in his new romantic Comedy
FRITZ IN IRELAND. FRITZ IN IRELAND.
Illustrated with beautiful scenic effects by Messrs. HOYT and HEISTER.

General admission, one dollar; reserved seats in orchestra, fifty cents extra; reserved seats in dress circle, one dollar; reserved seats in balcony, fifty cents; general admission to balcony, fifty cents.
Admission to Matinees, fifty cents; reserved seats, fifty cents extra.

UNION SQUARE THEATRE.
Sole Lessee and Manager, A. M. PALMER

Begins at 8, over at 10:35.
MATINEE ON SATURDAY AT 1:45.
SECOND MONTH OF
The funniest play ever produced in New York.

FRENCH FLATS,
which has been
LAUGHED INTO PERMANENT SUCCESS.

The theatre packed every night from floor to ceiling, hundreds having been turned away unable to get even admission. The play is cast to the full strength of the cleverest company in the country.—New York Herald.
Seats secured ten days in advance.

ACADEMY OF MUSIC.

Director of music and conductor, SIG. ARDITI.

FRIDAY, Nov. 21, IL TROVATORE—Signor ARAMBURO: Il Conte di Luna, GALASSI; Ferrando, MONTI; Azucena, Mme. LA-BLACHE; and Leonora, Mme. ADINI.

SATURDAY, Nov. 22, at 2 o'clock GRAND MATINEE—MARTHA, Mlle. ALWINA VALERIA; Mlle. A. L. CARY, Herr BEHRENS and Signor CAMPANINI.

ROSSINI'S STABAT MATER.
SUNDAY EVENING, NOVEMBER 23.
MONDAY, NOVEMBER 24, AIDA.

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Broadway and 50th Street.
The Most Sumptuous and Popular Theatre in the World.

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LAST WEEK OF BRONSON HOWARD'S Novel and Picture-Play Comedy,
WIVES WIVES

LAST MATINEE OF WIVES SATURDAY AT 2.
The best reserved seats at all matinees are \$1.

* * * IN ACTIVE PREPARATION for early production, an entirely novel Comedy of today by the authors of THE BIG BONANZA, to be here called
AN ARABIAN NIGHT;

or,
Haroun-Al-Raschid and his Mother-in-law, in which the entire company will appear.

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Dion Boucault's famous Play of the OCTOON.
with Mr. J. NEWTON GOTHOLD as Salem Scudder,
and cast to the full strength of the GOTHOLD OCTOON COMPANY.

New Scenery. Realistic Effects. New Music.

THE OLD DOMINION COLORED VOCALISTS.

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365 and 367 Broadway.

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Another New Company for Monday, Nov. 17.

MURPHY AND SHANNON,
and MURPHY AND MACK.

In the great local Comedy,
MURPHY'S WEDDING DAY;
or, the
PARADE OF THE RAFFERTY BLES.

For full particulars see small bills and also for

GRAND OLIO ATTRACTIONS.

Matinees every Tuesday and Friday at 2.

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HARRIGAN & HART, Proprietors.
JOHN E. CANNON, Manager.

Every Evening and Wednesday and Saturday Matinee.

EDWARD HARRIGAN'S NEW PLAY,
entitled
THE MULLIGAN GUARD'S CHRISTMAS.

POPULAR PRICES—Dress Circle, only 35c.; Gallery, 15c.; Orchestra Chairs, 75c.; Parquette, 50c.; Private Boxes, \$6 and \$4.

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Performing Ponies, Horses, Dogs,
Ac., Ac., Ac.

Matinees Wednesday and Saturday at 2. Evening at 8.

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H. WILLIAMS, Business Manager.

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Gregory, near York Street.
E. H. GOUGE, Lessee and Manager.

ONE WEEK ONLY.
Production of Mr. AUGUSTIN DALY'S famous drama of the day.
THURSDAY, FRIDAY AND SATURDAY EVENINGS.
MAN AND WIFE.

Cast by a special company selected by Mr. Daly.

DIVORCE MATINEE Saturday at 2.
A first-class attraction during the time,
addressed by E. H. GOUGE, as above.

THE NEW YORK MIRROR.
THE ACCREDITED ORGAN OF THE THEATRICAL MANAGER AND THE ONE EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

ISSUED EVERY THURSDAY

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NEW YORK, NOVEMBER 22, 1879.

Amusements.

UNION SQUARE THEATRE—French Flats.
HARELY'S THEATRE—The Octoon.
WALLACE'S THEATRE—Our Girls.
ACADEMY OF MUSIC—Italian Opera.
GRAND OPERA HOUSE—Edwin Booth.
ABBEY'S PARK THEATRE—Emmet.
SAN FRANCISCO OPERA HOUSE—Minstrels.
STANDARD THEATRE—Fatinitza.
DALY'S THEATRE—Wives.
FIFTH AVENUE THEATRE—Self-Conquest.
NIBLO'S GARDEN THEATRE—Enchantment.
BOOTH'S THEATRE—Closed.
MADISON SQUARE THEATRE—Closed.
THEATRE COMIQUE—Mulligan Chowder.
TONY PASTOR'S—Variety.
HARRY MINER'S THEATRE—Variety.
LONDON THEATRE—Variety.
VOLES GARDEN—Variety.
NOVELTY (Wm. Wm.)—Charles R. Thorne.
HARELY'S (Brooklyn)—Galley Slave.

MIRROR LETTER-LIST.

Aldrich, Rose
Aldrich, Louis
Adele, Helen
Belden, Clara
Byron, Oliver Doud
Burns, J. T.
Reigarde, Adele
Bascomb, Hennie L.
Cavendish, Ada
Collier, J. W. (2)
Congdon, Stella
Church, Edw. A.
Dargon, Augusta
Daly, Augustin (2)
Dobson, Frank
Devere, Sam
Delmar, Emily
Farrell, Minnie
Florence, W. J.
Freeth, Nina
Frohman, G.
Fraser, John (2)
Gayler, Frank (2)
Gardner, Kitty
Gordon, Lou (2)
Gates, Low E.
Gran & Wolfsohn
Griffin, Hamilton
Griffith, Fred D.
Hall, Clinton
Hamilton, James (2)
Henderson, R.
Joyce, Laura
Leighton, Louise
Levy, Cornelia
Levanon, Alfred
Mackay, F. J.
Maeder, Ed G. (2)
McCullough, John (2)
Mitchell, Maggie
Murray, John
Mackenzie, Chas. R.
McKay, Andy (2)
Norton, John W.
Osborn, Rose
Oates, Alice
Palmer, Minnie (2)
Rutledge, J. P. (3)
Rowe, Geo. Fawcett
Rogers, Genevieve
Shandley, Lillie
Steele, John
Stevens, Chas.
Scott, Lester F.
Schwab, Fred
Seddon, Edith K.
Spies, Jacob (2)
Singer, Frank
Temple, Louise
Ulmer, Lizzie May
Vaue, Elsie
Walker, D. R.
Wing, C. H.

A Glance About Us.

In this season, now fairly opened, the line is very strictly drawn between the good and the bad in theatricals—that is, good combinations, with well-known names at the head, and with able management, are taking in money; while the "snap" organizations, with "queer" people in their make-up, are coming to grief.

Almost daily we are asked, "How is the theatrical business in general?" We have taken some trouble to find out, and, for the benefit of our readers, we will give some facts and a few figures, and leave them to draw their own conclusions.

Fanny Davenport, Mary Anderson, Den Thompson, Lotta, John McCullough, Aldrich and Parsloe, Joseph Murphy, Robson and Crane and similar attractions, have done a more steady and better general business than ever before. While the Bowers-Thompson, F. C. Bangs, the minstrel and burlesque companies, and others, have had what may be termed spasmodic luck—from good to indifferent, from indifferent to bad. A few parties with no standing have done uniformly bad—such as the C. L. Graves party, the Rogers-Vickers combination, and that class.

"Music" was more tuneful in the earlier part of the season than at present, although Emma Abbott, with the exception of one week, has done uniformly well. Strakosch has fared badly in comparison with former years. Mapleson has had a very large business, but not so good as last year. However, this cannot be attributed to the times, but rather to the fact that the leading artists have not taken the same hold on the public as did Gerster. Alice Ott did badly through the Southeast, but opened in New Orleans to \$1,400, and has been doing well ever since. Her success in Texas was also good. One of Ed. Rice's "parties" has had fine business nearly all the season. The other has had its ups and downs. The Colville party had no luck to brag of till they reached the Coast. They have made a halt at the Bush Street Theatre, San Francisco, and are doing a very good business.

David Bidwell's business in the Crescent City was never better than it has been since the middle of last month. He began the season a little slow, but is making up for it now, and has far outstripped the other houses in New Orleans. In fact, there is no comparison. Still, the Varieties has done better than usual.

In St. Louis, business has been far ahead of any previous year since the war. Cincinnati the same. Bob Miles is making a

nice little fortune this year. Chicago is also good, but not as steadily good as the three last-named cities. The Chicago managers have made solid money and are in good spirits. Haverly gets a little the best of it, because through his Eastern theatres he gets the pick of the attractions. McCullough's engagement at Haverly's Chicago Theatre drew nearly \$10,000 in one week. Detroit is better than usual. The States of Ohio and Illinois have been and still continue bad.

Canada—no. They all say: "No Canada is mine!" Still, Our German Senator has gone "to take it in." York State is fine. Lehnen of Syracuse says: "The best season I have ever had—not a bad house so far the entire season. Albany—well!—nuff ced.

Philadelphia has been good in the aggregate—but too many places of amusement make it profitable for only one or two places at a time. The Walnut has had the best of it, and the New National next. Gemmill has had some fine attractions at the Chestnut, but An Unequal Match for a week made it good for the other houses. The Quaker City managers have no transient patronage; they depend on regular customers—and these know when they have had enough.

In Boston splendid. Abbey's Park and the Gaiety have had large receipts all the season. The Boston Theatre, after getting through with its French experiments, did well. The Globe opened later, did badly at first, and then opened with The Black Crook to rushing business.

New York—well, you know all about it. Really the business is much better than it deserves. There is nothing strong in New York at present. The managers say the public want to laugh, and want to do nothing else. This we do not believe. They are compelled to take the milk-and-water diet because there is nothing else. They must take that or get nothing. Not a play in New York the last three weeks of any strength. When we say that, and see the money that is being taken in, then times must be good. Look at the thin attractions played last Saturday night in this city and vicinity. We say "thin," not because they were not extremely good, but because they were of the kind without any body. French Flats drew over \$1,200; Wives over \$900; Our Girls over \$600; Fritz over \$1,000; the Comique over \$800; Nat Goodwin in Jersey City over \$700; the Troubadours in Brooklyn over \$700.

A Chapter on Imposition.

There is great complaint made by traveling managers of the abuse of press privileges in many cities, especially New Haven, Conn. They demand and receive there from four to twelve passes for each paper. The weekly that comes out the day after a company has gone, is content with four, but the daily strikes higher. Upon one occasion, a paper that claims six passes for each and every performance, forgot to send for them the first day, but on the morrow came a note saying: "We hear your performance is better than we thought, so you may send us twelve tickets."

There seems no disposition on the part of the managers to blame the papers for getting all they can. They have friends—bakers, butchers, large advertisers and the like, and of course, in a grab game, they go for all in sight; but the local manager who will allow such imposition fares the worst.

Some of the strongest organizations will not play the Elm City next season unless different arrangements are made with the press. This does not apply entirely to New Haven, although the demands there seem to be more exorbitant than elsewhere.

The plan of "reaching for all" is growing in New England. In Springfield it is claimed that the owner of the theatre keeps his furniture in a storehouse, and if any company wants to use it they go around and give \$5 or \$8 for the loan of it each performance. It is not known whether the division is equal after the company has gone, or whether the hall owner gets it all.

We shall hereafter give space in our columns to any proper complaint, and give all traveling companies the benefit of our large circulation; and we invite statements in full of any impositions upon traveling organizations, whenever and wherever they may occur. All such communications must be signed by some person known to us to be trustworthy, not for publication, but that we may not be imposed upon.

The suit of Mrs. Byrne vs. the Dramatic News still drags its weary length along, and a valuable property is going to waste. It seems a great injustice to Mrs. Byrne, who in open court has proven herself to be the rightful owner of the property, that she should be compelled to stand back and see it placed in the hands of a set of imbeciles who are running it entirely in their own interest, and in such a manner that, if a receiver is not appointed, in a few weeks more no responsible man would take it as a gift.

PERSONAL.

LARKELLE—Nellie Larkelle is at present in Boston disengaged.

MAUDE—Miss Granger has made the hit of her life in The Galley Slave.

MECK—Kate Meck has made a decided hit as Miss Multon. We always knew she could act.

EVELYN—Charlotte Evelyn plays with Charley Thorne the present week in Williamsburg.

DELMAR—Emily Delmar has returned to the metropolis, and is, like Micawber, waiting, etc.

BOOTH—Edwin Booth viewed the Seventh Regiment parade from a Broadway omnibus Tuesday.

TO ALL WHOM, ETC.—We do not answer applications for the position of "traveling correspondent" of THE MIRROR.

BARNES—Pretty Maggie Barnes plays a soubrette part in the new piece to be brought out at Daly's on Monday next.

PERCY—A toss of a copper will decide whether R. T. P. will write another "society sketch" or return to repertorial work.

HASTINGS—Alice Hastings plays Betty in Our Boarding-House at Williamsburg next week. She is a first-class soubrette and very popular.

FRENCH—Harry French last week offered \$1,800 for a span of horses. The owner asked \$2,500. It is likely they may yet effect a trade.

VINCENT—Helen Vincent has been very successful in The Galley Slave. She plays a light comedy part, and the press has noticed her favorably.

A MAN OF THE PEOPLE—It will please the legion of friends of that genial fellow, Milton Nobles, to know that he is doing well in the Northwest.

JEFFREYS—The daily press is almost a unit in marking the success of Ida Jeffreys at the Fifth Avenue. The lady is playing in Self-Conquest there this week.

ALLEN—In consequence of the death of his mother, W. L. Allen will engage in no theatrical business until after Jan. 1. He will be in New York in about a week.

"I CANNOT LIVE ALONE"—Annie Ward Tiffany was married on Monday, Nov. 19, at Richmond, Va., to Charles H. Greene, business manager of the Frayne-Tiffany combination.

ETTINGER—Pearl Ettinger has been engaged to play in Our Boarding-House. We are glad of this, for we have always thought she could "play me lady hostess like a queen."

LANCASTER—Miss Lancaster, a very fine singer, formerly with the Larks, is in the city. She is from Kansas City, and is said to possess a most charming voice and method.

HARKINSON—Charley Harkinson is with Booth. He played Horatio in Hamlet last week, which is a big stride ahead for Charley. In the sporting vernacular, he is in "fine form" this season.

MAEDER—Mrs. Rena Maeder plays Dora Sunnyside in The Octoon to the entire satisfaction of the manager and the public. She looks charming, and brings to the part intelligence and necessary force.

FOGITIVE—N. Y. Star: "The fugitive editor of a flash dramatic paper, who retired on account of domestic unpleasantness to Philadelphia, is said to have been, while there, the guest of Steele Mackaye."

THE "PARTNERS"—Louis Aldrich and Charley Parsloe were in the city last Sunday and Monday, returning to Bridgeport for Monday's performance. Their business through New England has been immense.

MORDAUNT—Frank refuses to play in the State of Maine. The Maine reason is the reason, and that's reason enough; but reason or no reason, Major Britt is always on deck (or on a chair), ready for his great speech in My Partner.

POPULAR—Koster & Bial's Sunday night is the gathering place of professionals. Last Sunday, among those that were noticed were Pearl Ettinger, Sadie Bigelow, Estelle Mortimer, Verona Jarbeau, Eva Lascelles, and Harry Mann of Haverly's. Amy Lee was also there under the wing of Manager Gilmore.

ELLISLER—John A. Ellsler is with Edwin Booth. It's a long while since he last played in New York, and it will be another long while before his line of parts will be as well played here again. With one exception, Mr. Ellsler is the oldest manager in the United States. Two leading theatres of the West—the Euclid Avenue Opera House (Cleveland) and the Opera House at Pittsburgh—are monuments of his enterprise and ability. An actor of sterling worth, we see too little of him in the East.

DARLING—The portrait that adorns the first page of THE NEW YORK MIRROR this week needs no word of introduction to our readers. The name is associated with the higher walks of the drama, both here and in England. It is unanimously conceded that the pictorial work that appears in THE NEW YORK MIRROR is infinitely superior to that of any of the other publications of the kind—or, indeed, any publication outside the guild. A comparison of the very bad picture of Miss Darling, as it appeared in a so-called dramatic paper last week, with the work of our own artist exhibited to-day, affords a striking example of our superiority.

PROFESSIONAL DOINGS.

—John Goodwin was in town on Monday.

—Sedley Brown is in Edwin Booth's company.

—Harry Smart goes ahead of the Paulding combination.

—T. W. Keene arrived from San Francisco on Monday.

—The Paulding combination opens the season in Buffalo Nov. 20.

—George Stanhope has left Rankin and gone with Oliver Doud Byron.

—John P. Smith's Tourists return to Haverly's New York theatre Jan. 5.

—Georgina Flagg plays Kitty Crosbie in Divorce at Jersey City this week.

—William F. Burroughs will be the leading support of the Bessie Darling company.

—Frank Lawlor has engaged Charles Loveday to go with Frederick Paulding.

—Denman Thompson opens at Theall's Novelty Theatre, Williamsburg, Dec. 1.

—Fanny Davenport's business at the Park Theatre, Brooklyn, last week was \$4,500.

—Nick Wood has returned to town. He opens at Aberle's for two weeks in December.

—Laura Don will soon produce Only a Farmer's Daughter at one of our city theatres.

—W. H. Lytell and wife play in Our Boarding-House next week in Williamsburg.

—Samuel W. Piercy is engaged to support Ada Cavendish, commencing at Newark, Nov. 24.

—Campbell's Galley Slave opens at Haverly's New York theatre Dec. 1, for five weeks.

—George D. Chaplin arrived in San Francisco on the 14th, from Australia. He is at the Lick House.

—E. A. Sothern plays his first engagement at the Grand Opera House, Dec. 10, opening as Dundreary.

—Next week Charles Thorne, Marie Wilkins and Sara Jewett play A Celebrated Case at the Jersey City Academy.

—The Galley Slave opened to the largest Monday night house Haverly has had since he opened his Brooklyn Theatre.

—Charles Pope has taken a company to St. Louis for two weeks, to support him in a round of the heavy legitimate parts.

—John A. Stevens' combination have done a large business through the South. They will be in Philadelphia next week.

—Nunnemacher & Marsh of Milwaukee drop THE MIRROR a line to say that business thus far this season has been splendid.

—Alice Brooks and George T. Learock play leading parts in The Gascon, with Charles Pope at Pope's Theatre, St. Louis, Nov. 24.

—The Davenport combination left for Cincinnati Sunday, and are this week at the Grand. Marcus R. Mayer continues as manager.

—The Ghost does not walk regularly with the Rankin party, and it seems to be but a question of time when it will fade away and not appear at all.

—Bessie Darling and her dramatic company sail to-day (Thursday) for Norfolk, Va., opening there on Monday for two nights. Thence to Richmond.

—Prince Toto, libretto by Gilbert, music by J. Frederick Clay, is in preparation at the Standard, but it is not expected to be produced until after holidays.

—Henderson's Pinafore company plays at the Grand Opera House, Newark, Thanksgiving night. Jarbeau remains in New York with the Fatinitza company.

—Almost a Life plays New England Thanksgiving week, under the management of Mr. Henderson, with Laura Don and Etta Henderson in the principal roles.

—Elliot Dawn has caught an "angel." One of his many plays, with Kate Girard, is the attraction. The angel's name is not given, but he is said to be "very solid."

—Thursday night (13th) Burgess Widow Bedott drew the largest house in ten years in Grand Rapids, Mich. The Widow has made a tremendous hit all over Michigan.

—Joseph P. Reynolds has arrived in New York and effected an arrangement whereby he goes out as business manager with Minnie Palmer's Boarding-School combination.

—The Widow Bedott combination is this week at Haverly's Theatre, Chicago, to great business. This is their return visit and is but repeating their experience everywhere.

—Aida, as now presented at the Academy of Music by Her Majesty's Opera company, is the most complete performance of grand opera in America. At no representation has the house been large enough to hold all who wished to see and hear it.

—The scattering members of the late Fryer's Fatinitza, who were fortunate enough to squeeze into the present organization at the Standard, thought by a bold stroke at the Wednesday matinee they could force one manager to pay another's debts. Manager Henderson couldn't see it. "Millions for defense, but not one cent for tribute." He went on the stage and pleasantly assured them that he really thought his performance would go better without them, and that the back door was ready for their exit. That settled it.

THE WEEK AT THE THEATRES.

The Gotthold combination revived Boucicault's titillating melodrama, *The Octoroon*, Monday night, at Haverly's. A performance given by a combination that has traveled with a piece has the merit of running smoothly, and the audience is certain of seeing an even, well-rehearsed presentation, if nothing more. But the Octoroon combination possesses intrinsic merit, and with few exceptions the company is well selected. The play itself has been made familiar to East-side audiences in past days, through the efforts of Frank Chaufrun, but it is comparatively unknown to the habitués of the up-town theatres. The plot is complex and brims over with bowie-knife encounters, burning steamboats, and the customary lurid clasp of a hastily concocted melodrama. It is also the medium for introducing a distorted picture of slave life and the darkey songs and amusements found in Uncle Tom's Cabin.

J. Newton Gotthold as the Yankee (Salem Scudder) was excellent. He never overacted a part that might easily have been broadened to low comedy; throughout he was vigorous, manly and powerful. L. R. Stockwell played an old plantation darkey neatly; his make-up was good, with the exception of the abnormally developed bump with which he ornamented his head. In actual life never are such monstrosities seen outside of the Dime Museum in the Bowery. Frank Losee was the picture of a handsome planter, but nature or an ignorant usage of the vocal organs has given him a harsh, gurgling voice that grates uncomfortably on the ear. Harry Duffield as the Indian Wah-toe developed prominent pantomimic talents, and succeeded in thrilling the gallery by his manipulation of the blood-crawling bowie-knife. George Peyton was insipid in the hands of Charles Mason, and Madge Butler as Paul demonstrated again the fact that a woman cannot lose her identity in the guise of a boy or man. Florence Elmore was acceptable as Zoe, and Rena Maeder, aside from her bad dressing, was pleasing as Dora Summy. The old Dominion Colored Vocalists introduced some of the quaint melodies ascribed to the plantation hand in the old days of servitude, and pleased the audience sufficiently to receive encores to their various selections. The audience was large and evidently well pleased with the production.

Fatinitza was done at the Standard Monday night, before an audience that nearly filled the house. The production in no way equalled that of the Fifth Avenue Theatre last season—the best that has been seen in this city. Miss Jarbeau, a young woman who can neither sing nor act, and who, on this occasion, did not even succeed in looking pretty, was the Vladimir. As Hebe Miss Jarbeau was pleasing, and having no opportunity, did not appear to particular disadvantage musically, but her endeavor to cope with the score of Vladimir was unsuccessful, out of charity to the young lady herself, her friends should not attempt to foist her upon the public as a deserving lyric artist. Mme. Kokohl sang Lydia, Frosch the Russian General, and George Weeks the Correspondent. The scenery and costumes were good.

This is the last week of *Wives at Daly's*. Next week, *An Arabian Night*; or, *Haroun-Al-Raschid* and his Mother-in-Law.—Both continue Hamlet at the Grand Opera House to large business. *Ruy Blas* at the Saturday matinee, and *Miss Multon* Wednesday afternoon.—Business is falling off at Niblo's. Enchantment will be kept on four weeks longer.—*Pinafore* at the Broadway Opera House is in its second week.—*French Flats* is attracting large audiences.—*Emmet* continues Fritz at the Park.—*Our Girls at Wallack's* is by no means a pronounced success, but will continue for a few weeks.—*Lent's Circus* is growing in popularity.—*The Statist Mater* was sung on Sunday night at the Academy by Mapleson's artists, and will be repeated next Sunday.—*Till's Royal Marionettes* are delighting the young people at the Aquarium.—*Koster & Bial* opened the Winter garden attached to their establishment Monday night. It furnishes an agreeable addition to the establishment.

Volume Fourth of the *Mulligan Guard* series, issued by Edward Harrigan, was presented at the Theatre Comique on Monday night to one of the largest audiences the house has ever held. The *Mulligan Guard's* Christmas, like its predecessors, shows, throughout, plainly that it is a "chip off the old block," from which has already been cut an astonishing amount of material, which has earned for Ed. Harrigan a really enviable reputation. The only criticism which can be given here of the production is that, like the succeeding vicissitudes of the *Mulligan Family*, there is a succession of ludicrous incidents, which follow quickly one after another, interspersed with local hits, ingeniously woven into the comical dialogue in a manner so characteristic of the author; original songs by the popular composer, Dave Bramham—which are sung by Mr. Harrigan and the company with a gusto which can only originate from a desire to present everything in the happiest possible manner. During the action of the play there are several startling sensational effects, original with Robert Cutler, the master machinist, that will doubtless prove a great feature, and the scenery and properties called into requisition are really quite an achievement for the management.

The M. G. C., which is, after all, merely a continuation of a story already partly told, is cast about the same—the only addition being a few new names in the support. An excellent variety olio precedes the piece, in which prominent members of the company present their specialties.

The programme at Tony Pastor's is well worthy the attention of theatre-goers. It is large, rich and varied, and includes the names of the very best people obtainable on the variety stage. The leading attraction this week is the local Irish drama, *Murphy's*

Wedding and the Parade of the Rafferty Blues, produced by the popular East-side favorites, Murphy and Shannon and Murphy and Mack, assisted by Otto Burbank and an excellent support. The act fairly teems with original humor, and entertains the audience gloriously for a time. Previous to the wedding, there is an exceptionally fine variety olio, by Tony Pastor and his congress of stars, among whom might be mentioned Herr and Fraulein Ordway, the Hungarian equilibrist, in a marvelous entertainment; Flora Moore, a veritable female Pat Rooney, in a new repertoire of songs; Haley and West, the master acrobatic song-and-dance men; the remarkable human phenomena, Don Ferreyra, the man flute, whom every one with music in their souls should see; Bryant and Saville, in their repertoire of musical novelties; the well-known Raymond and Murphy, in their Irish specialties; Maggie Foster, serio-comic vocalist; re-engagement of Edward Dunbar, the great vocalist, and also of Manchester and Jennings, who have a new act for this week. Matinees on Tuesday and Friday.

Self-Conquest, produced at the Fifth Avenue Monday night, was only remarkable for its unusual clumsiness of construction and general weakness. The company was indifferent. The presentation bore the effects of hasty preparation, having been put on to fill in the time intended for the run of *The Picture*.

Manager Theall of the Novelty Theatre, Williamsburg, has a treat in store for his patrons next week, producing the humorous comedy of *Our Boarding-House*, with the following exceedingly strong cast:

Prof. Gillipod.....W. H. Lytell
Col. M. T. Elevator.....Selden Irwin
Joseph Fioretti.....L. M. McCormack
Charles Dexter.....George Gaston
Dr. Shouter.....Oliver W. Wray
Matthew Eligible.....W. Fitzgerald
Walter Dalrymple.....Charles Abbott
Tim.....Charles Sprague
Alonso.....Perley Poole
The Letter Man.....Charles Freese
Beatrice Mannheim.....Rosa Band
Florence Mannheim.....Little Fannie Gonzales
Mrs. Dalrymple.....Miss F. Fuller
Mrs. Colville.....Mrs. J. W. Brutone
Violet Eligible.....Pearl Kyllinger
Betty.....Alice Hastings
Amie Colville.....Blanche Mortimer

Since its first production here at the Park Theatre, where it had a very successful run, we have not seen a cast to equal the above. Harry Williams continues as business manager of the Novelty, and is said to be one of the shrewdest in his line. He wins many friends by his fair and square manner of doing business. He has the finest class of attractions booked, which will appear in rapid succession.

Adelina Patti.

Mme. Patti is staying at the Hotel Bedford, in the Rue de l'Arche, Paris. She comes from her retreat in Wales. It is now six years since she has been at Paris, except as a passing visitor. In appearance the diva is about the same. The hardness of the mouth has, perhaps, become a little more marked, and her chin indicates more self-will than ever. The charm of her smile and expression remains as winning as ever. Her situation has become very delicate and she has to stand on the defensive. She thinks that she has been under surveillance ever since her arrival by the family of the Marquis de Caux.

Patti is now thirty-six years of age, as is proved by the baptismal certificate published by the Figaro. Here is a translation: "Certificate of birth of Adele Jeanne Marie Patti, born at Madrid, 6 Rue du Friaricari, and baptized at the parish church of Saint Louis, register of baptisms No. 42, p. 153, versus. In the same town, April 8, 1843, I, Don Joseph Losada, vicar of the parish of Saint Louis, solemnly baptized a female child born at 4 o'clock of the afternoon of the 10th of February of the present year, legitimate child of Mr. Salvador Patti, professor of music, born at Catania in Sicily, and of Mme. Catherine Chiesa, born at Rome, the paternal grandparents being Mr. Peter Patti and Mme. Concepcion Marino, natives of Catania, and the maternal Mr. John Chiesa, born at Venice, and Mme. Louise Carelli, born at Merino, in the Pontifical States. To the child were given the names of Adele-Jeanne-Marie."

Just Starting Out.

We here present, as completely as could be obtained at the hour of going to press, a list of combinations made up for the road this week. Wherever possible we have given the full cast of the opening play. Some of the companies are very strongly made up, others are weak in spots, but we leave the reader to scan the list and draw his own conclusions.

Miss Bessie Darling commences her tour of the Southern States at Norfolk, Va., Nov. 24, playing *Lady of Lyons*, *Hunchback*, *Macbeth* and a new play. The following is the cast of *Macbeth*:

Lady Macbeth.....Bessie Darling
Macbeth.....George DeVere
Macduff.....W. H. Burroughs
Malcolm.....Sedley Brown
Banquo.....Mr. Marcellus
Ross.....Fred Conway
Lennox.....Oscar Wolf
Seyton.....Mr. Carlos
Duncan.....George Mordant
Physician.....Gildersleeve
First Witch.....Isidore Davidson
Second Witch.....Nellie Barbour
Third Witch.....Ray Alexander

Divorce was played at the Academy of Music, Jersey City, last Monday night, under the immediate direction of Augustin Daly, with the following cast:

Alfred Adriance.....W. H. Fitzgerald
Capt. Lynd.....J. H. Brien
Burritt.....Sylvia Irwin
Templeton Jitt.....Felix Morris
Harry Duncan.....H. G. Davis
Dr. Lang.....E. Elberts
Judge Kemp.....E. P. Wilkes
Jim.....H. Dickson
Gemmell.....W. Watson
Fanny Ten Eyck.....Helen Blythe
Lou Ten Eyck.....Mabel Jordan
Flora Penfield.....Mrs. Poole
Kitty Crosbie.....Georgina Flagg
Our Grace.....Estelle Clayton
Mrs. Kemp.....Miss Vaudriner
Mollie.....May Bowers

Frederick Paulding, the young tragedian, has again taken the road, this time under the management of Frank Lawlor. The company will open in Buffalo to-night (Thursday), playing *Hamlet* the remainder of the week with the following cast:

Hamlet.....Frederick Paulding
King.....F. C. Usher
Polonius.....Charles Loveday
Laertes.....Hamilton Harris
Ophelia.....Harry Gale
Ghost.....Walter Hobbs
Rosencrantz.....L. Mussen
Guildenstern.....W. Henderson
Bernardo.....W. Magee
First Grave Digger.....Gussie DeForest
Queen.....Constance Hamblin
Osric.....Mrs. Usher
First Actress.....Garrie Jamison

Ada Cavendish commences her starring tour under the management of John E. McDonough at Newark, Nov. 24, playing *Much Ado About Nothing*:

Benedick.....Samuel Percy
Don Pedro.....J. F. Hagen
Claudio.....Herbert Aveling
Don John.....W. Edinger
Dogberry.....E. Klerie
Verges.....John Mathews
Borachio.....W. Bronson
Beatrice.....Ada Cavendish
Hero.....Adelaide Cherie
Margaret.....Helen Sedgwick

The stockholders of the Academy of Music, Halifax, N. S., have decided to open the house Dec. 1, with an entirely new stock company, for a season of six weeks. Harry Lindley is the manager, and for the past week he has been busily engaged in making up the company. The company, which sailed last Tuesday for Halifax, was made up as follows: George F. Bird, leading man; John H. DeLafield, old men; Harry Lindley, comedian; W. Rans and Walter Fesseler, juveniles; Frank Eckert, W. Donahoe, and Fred Walsh, walking gents; Helen Adell, leading lady; Louise Lyton, juvenile; Imogene Schofield, Eva West, Jenny Brock and Louise Foster. They open in London Assurance.

Bartley Campbell's *Vigilantes* will be brought out at the National Theatre, Philadelphia, Dec. 1, introducing the popular actors, Harry Coulton and George O. Morris, in the leading roles. The following will probably be the make-up of the company: Harry Coulton, George O. Morris, W. H. Lytell, Frank Tannehill, Charles Abbott, Charles Smith, Harry Anderson, Blanche Mortimer, Blanche DeBar, Emily Delmar.

William H. Henderson, manager of the Standard Theatre, has organized a company for the holidays, to travel through the provinces, playing *Almost a Life*. The following are the people already engaged: Joseph Winter, Felix Morris, Harry Pierson, Jr., W. H. Partelle, Frank Tannehill, J. W. H. Thorpe, F. S. Hartsorne, and Mr. Launier. Bertha and Ida Foy have organized a company, and will commence their starring tour at Harlem to-night (Thursday), playing the mirth-makers in *Mischief*. The company will include Bertha Foy, Ida Foy, Annie Wood, Alonso Schwartz, J. W. Brown and James H. Alliger.

W. H. Clarke, with a company styled the "Fifth Avenue Dramatic Company," opened at Huntington, L. I., on Monday night, playing *East Lynne*, with the following people: W. H. Clarke, Scott Davis, F. C. Wells, John Weaver, Edwin Clarke, F. H. Harker, Mary Bryer, Alice Newman, Fanny Simmonds and Ada Ward.

The Quaker City Surrenders.

The Chestnut Street Theatre, Philadelphia, has succumbed to the combination system. Hereafter the sign will read: "Gemmill & Rice, managers." The junior member is Edward E. Rice, he of Evangeline and Surprise Party fame. The stock will be retained to the close of the season, but will travel through the country whenever the theatre is otherwise engaged. Due regard will be paid to the legitimate drama and the Shakespearean revivals for which Mr. Gemmill has acquired a national reputation. Efforts will be made to secure all the leading "stars" in the dramatic firmament, who will appear in rapid succession.

Mr. Rice has already signaled his entry into the management by a reduction in the price of admission. He has had considerable experience as a manager, and will doubtless prove a valuable co-worker with Mr. Gemmill. Under Mr. Gemmill the Chestnut became one of the leading stock theatres of the country. His liberal expenditures upon every piece presented made the theatre famous for the elegance of its scenery and appointments. He has always shown a desire to refine and elevate the taste of the theatre-going public.

It was in the latter part of 1875 that four young gentlemen in Philadelphia, desirous of establishing a first-class stock theatre, similar to Wallack's and the Union Square in the metropolis, associated themselves together. They were William D. Gemmill, J. Frederick Scott, Wescott Bailey and George F. Keene. F. F. Mackay was engaged as stage manager, and the firm was known as Gemmill, Scott & Co. The Chestnut Street Theatre was entirely refitted, and on Monday, Sept. 20, 1875, was opened with *Our Boys*, which proved a great success, and had a run of one hundred and eighty-two performances, the longest ever known in Philadelphia. Sweethearts, Tom Cobb, Weak Women and Married in Haste were brought out that season for the first time in America, and *Young Wives* and *Old Bachelors* and *Helen* were produced for the first time on any stage. In the past four seasons nearly 100 plays were given, of which perhaps one-sixth were entirely new plays. Each season has been made interesting by a Shakespearean revival, and Twelfth Night, *Much Ado About Nothing*, *As You Like It* and *The Merchant of Venice* have been presented in magnificent style. In 1878 Messrs. Scott, Bailey and Keene withdrew from the firm, and from that time up to the present Mr. Gemmill has been the sole lessee and manager. The Chestnut Street Theatre at the present time is one of the best equipped places of amusement in this country.

Philadelphia is now without a regular stock theatre, all the houses being run on the combination plan.

A Correction.

TO THE EDITOR OF THE N. Y. MIRROR:

DEAR SIR:—In your last issue you have an article saying Maffitt and Bartholomew's business has been placed in my hands. You are in error. I made the engagements with them for Boston the present week, and Fifth Avenue Theatre next week, but did it in the interest of the managers I represent. Very respectfully,

C. R. GARDINER.

—THE NEW YORK MIRROR deals in no personalities with ladies and gentlemen of the profession beyond the footlights, but the managers on to the skirts of a respectable tailing, and connected with a waning dramatic sheet, a so-called newspaper, we shall in the future handle without gloves.

Something Worth Knowing.

Just before going to press with our last issue, two lady professionals desired to insert their cards. We tried to put them off until the next week. But no—THE MIRROR was the "lucky paper," and they would brook no delay. All their friends had put cards in the lucky MIRROR, and with gratifying results. We yielded, and unlocked the forms. The ladies were right. In less than twenty-four hours after the cards appeared both ladies had secured good engagements.

The above is not published in any spirit of boasting, because such happenings are not unusual. The facts can be verified and the names of the ladies be had at this office. The profession should know that THE MIRROR reaches the managers more quickly than any other medium. The small fry actors look to the D—N— for their weekly allowance, which comes in the shape of smut and the lowest blackguardism, while the intelligence, wealth and respectability of the profession look to the columns of THE MIRROR for a true reflex of what is going on, as well as for honest opinions on the same. Some members of the profession live in a past age, and grow old enough to die before finding out the difference 'twixt twaddledum and tweddledee. And their disgusting "organ" is "not dead but dying."

"Ruth; or, The Curse of Rum."

The above is the title of the new play to be brought out by T. B. Pugh, at the Academy of Music, Philadelphia. It is from the pen of George Fawcett Rowe. The scene is New York, and the time the present day. Among the scenic representations are the interior of Trinity Church, a fashionable New York hotel, the Jefferson Market Police Court, the Bowery by night, the Elevated railroad, the Cooper Institute and Bible House, and Brooklyn Bridge by moonlight. In the preparation of these scenes Mr. Higbee, the stage carpenter of the Academy, and Messrs. Russell Smith, W. Seavey and William Voegtlin, the scene painters, have been engaged for some time and are still at work. Some new and startling mechanical effects are promised. Of the dramatic cast little has leaked out, except that Rose Coghlan will enact the title role, with the support of Joseph Wheelock, J. B. Studley, Florence Chase and thirty-seven others, together with an auxiliary force of two hundred and fifty people for the incidental pageants of the play. The music of the piece is by Tinsington, director of music at the Union Square, and the orchestra will be under the baton of Carl Sentz. The date fixed for the first night is Monday, Nov. 24.

GRIMALDI—George H. Adams fainted during the performance of Humpty Dumpty at Lancaster, Pa., last week. "Humpty Dumpty had a fall."

WHO OWNS IT?—A fortnight ago rumor had it that THE MIRROR had passed into the hands of C. R. Gardiner and a well-known critic of the metropolitan press. Last week the gossipers had it that Messrs. Palmer and Cazan ran had drawn the prize. The very latest is that J. H. Haverly and Bartley Campbell are the lucky men. Next!

LYNTON—The charming soubrette, Ethel Lynton, left a very pleasant impression on her late visit here with John P. Smith's Tourists. The lady has been but two years on the stage, and in that time has made rapid strides and gained an enviable popularity. Miss Lynton plays the leading feminine role in *The Tourists*.

PACHECO—Mrs. R. Pacheco, authoress (wife of ex-Governor and Congressman-elect Pacheco of California), arrived in the metropolis last week. Mrs. Pacheco has written several plays, among which *Loyal till Death* had a very successful run at Baldwin's, San Francisco. The lady has a play in the hands of one of our prominent local managers, and is writing another for Fanny Davenport.

DEN THOMPSON—Nineteen out of ninety-nine of our correspondents claim that Joshua Whitcomb first made a hit in their balliwick. Twelve of them—as to his nativity—claim him as their own, while five speak pathetically of his having "bought the old home-stead" for his parents. This may not all be veracious, but it shows the esteem in which Mr. Thompson is held. However, the year is drawing to a close, and statistics are in order.

MARIMON—We congratulate Col. Mapleson on having secured this famous nightingale. There is now deposited in Paris \$20,000. Belmont, Rothschild, and other money kings signed innumerable contracts and bonds, and used up several packages of red tape, have provided for a retinue of attendants upon the fair singer, and have imposed unheard-of obligations. But nevertheless the engagement has been effected in spite of all these difficulties, and the great prima-donnas will touch our shores to-day or tomorrow, and make her bow to a New York audience during next week.

ST. PAUL PIONEER-PRESS:—"THE NEW YORK MIRROR is a dramatic journal of a high order, and will soon stand at the head of the periodicals of that class in America, if it does not already occupy that position. Its managers have carefully avoided the pitfalls of personal scandal and low taste in which other dramatic publishers have been swamped, and THE MIRROR, consequently, aims at the elevation of the profession, and at the cultivation of a higher order of public taste. THE MIRROR is attaining a considerable circulation in St. Paul, owing to its attention to dramatic news which is of interest to this city and State."

Stage Dresses.

There is very little "tinsel" about the modern stage—that is, so far as the actresses are concerned. A costume worn by Miss Anderson as Juliet cost \$450. This lady wears some of the richest and most expensive robes ever made in this country. Thus far this season the American tragedienne has expended \$5,000 in dresses.

Fanny Davenport wears a pale blue silk in *Pique* that cost \$350. Miss Davenport's wardrobe for this one play is valued at about \$1,500, and is the work of M. Lanouette.

As Lady Teazle, Sara Jewett wears a dress that cost over \$400.

The dresses worn by Misses Cooke and Lynton in *The Tourists* are said to have cost over \$2,000. Marie Prescott's single costume in *The Picture* cost \$200. Ion Perdicaris plans the costumes for Nard Almayne, which are very expensive. Nearly all the costumes worn by stars throughout the country are the handiwork of New York modistes.

—Leona Moss has returned home from the Bandmann party.

—Emily Maynard has joined a concert party starting out from Boston.

—Man and Wife will be produced to-night, Friday and Saturday, with the same people in the cast.

—A Portland critic's compliment to an actress: "She shines like a brass-headed nail on an old hair trunk."

—The Murphys (late of the London) are giving their sketches at Tony Pastor's. They are simply immense, and "fine as silk."

—O. H. Barr plays a leading part in Rowe's new play to be produced in Philadelphia next Monday. He is supporting Chas. R. Thorne, Jr., as Valage, in Williamsburg the present week.

—Charles A. Wing is busy organizing a company for Agnes Herndon. The company will be a strong one, playing Bartley Campbell's *Fate*. The route will lay entirely in the South.

—Louise Leighton refused the leading soprano part in *The Royal Banquet*, produced in Philadelphia Monday night. The notice was too short to give her time to do herself justice.

—Oliver Doud Byron is en route North. His Southern trip has been very successful in the large cities, and moderately so in the smaller ones—altogether he has made (as usual) good money.

—The Grand Opera House, Cincinnati, under management of the popular R. E. J. Miles, has had the best season in many years. Time is all filled by leading attractions as far as the end of February.

—Everybody may not know, but they are fast finding it out—that Jac. Aberle has one of the handsomest and best appointed variety theatres in the country. Smoking is prohibited, and refreshments are not served in the auditorium.

—Agnes Herndon, with a strong company, plays Bartley Campbell's *Fate* at New London, Conn., Thanksgiving night, under the management of William Henderson of the Standard, with Miss Darcy, George Middleton, and Mr. and Mrs. Robinson in the cast.

—Florence Chase has been selected by Tompkins and Hill from among all the leading ladies to play *Virginie in Drink* (Charles Reade's version of *L'Assommoir*), at the Boston Theatre. The piece will be produced with a great cast next Monday night, and is expected to have a "run."

—Gran's French Opera company returns to New York next Monday for three weeks. The feature of the season will be the production for the first time in French of *Mignone*, with Marie as Mignone, Angele as Frederick, Capoul as Meister, and the new prima-donna Leroux-Bouvard, as Philine.

—If the office of C. R. Gardiner be an indication, then the dramatic business was never better, and his office the head centre. During the middle of the day the bustle and confusion is something terrible, and it would seem that brain-fever would be the inevitable result. To elbow one's way through the crowd and get to Gardiner's car is an hour's work. He received forty-three telegrams in two hours on Monday.

—Bidwell's Academy of Music, New Orleans, has had splendid business all the season. So far David has played Herrmann, Big Four Minstrels, J. Gran's Opera company, Pixley M'iles combination, Maba's Fatinitza, John A. Stevens, Haverly's Minstrels, McKee Rankin, Alice Oates, with Letta this week and next, and Rice's *Surprise Party* to follow. With one exception business very large. The strongest possible stars to follow.

—The latest "boom," THE NEW MIRROR "boom," is spreading, as is evidenced by two extra orders from the American News Co. last week. We can lay claim to the largest circulation of any dramatic newspaper in America. The members of the dramatic guild appreciate THE MIRROR, because it is clean in thought, free from blackguardism and kindred indecency, and gives legitimate news that is of interest to the profession. THE MIRROR gives a clear reflection of the doings of the Stage.

—Minnie Palmer's Boarding-School will include William Scanlon (late of Scanlon and Cronin) and several members of the Tracy Titus English Opera company. Those who have had a peep at the M. S. of the new play are loud in its praise as a "comedy comic," claiming the situations to be the most ridiculously funny of any similar production. It is as full of new and charming melodies as an egg is full of meat. Negotiations are now pending with a city theatre for its production. The delay is simply a question of terms, which will probably soon be settled.

—Two boys were selling THE MIRROR and D—N— at the doors of the Academy on Thursday afternoon (the Elks' Benefit), among a great throng of professionals. Not that the boy who sold THE MIRROR disposed of two copies of that paper to the other's one, but the class of purchasers showed more plainly than words can describe the standing of the two papers. Even the "cheap actors" who bought the so-called "News," did it with a handog look, and, with a hasty, furtive glance about them, quickly folded it away, not to bring it forth until they had sought the seclusion of their lodgings, where they would lock the door and feed upon its unwholesome nourishment.

—Baltimore Gazette: "This base and cowardly creature (Byrne) dragged before the public the domestic infelicity of every person connected with the dramatic profession who refused or failed to purchase his silence; who tortured and racked the unfortunate, made sport of the miseries of his fellow-creatures, and gloated over the sufferings of those whom he chose to regard as his enemies. Under the assumption of a superior morality and a hypocritical snivel that the stage needed purification, this beast and moral leper terrorized for several years such members of the dramatic profession as had skeletons in their closets. Now that his own mask has been removed his power to wound and injure has been destroyed."

AT LAST—One of Archibald Carlyle Gordon's famous dramas is to have an airing behind the footlights. We say "famous," because we have heard for years of his being a playwright, but this is the first real evidence of the fact we have run across. To the honor of the company engaged, Bessie Darling will brave all the dangers of dealing with "Jonah," and will produce the "production" at Richmond, Va. Alas, poor Richmond! What have you done to be thus afflicted?

DRAMA IN THE STATES.

[CONTINUED FROM THIRD PAGE.]

WILLIAMSPORT.
Nov. 15.—Academy: Kate Thayer Concert co. 20th, 13th, Ashtons in Fanchon the Cricket to good biz. Item: Sig. Carriotti and Miss Rose, members of the Ashtons troupe, were married here the 13th.

POTTSVILLE.
Nov. 15.—Academy: Kate Thayer Concert co. 20th, 13th, Ashtons in Fanchon the Cricket to good biz. Item: Sig. Carriotti and Miss Rose, members of the Ashtons troupe, were married here the 13th.

GERMANTOWN.
Nov. 16.—Opera House: The McGibeny Family closed three nights' engagement to good business, followed Friday and Saturday nights by McAvoy's Panorama, to immense business.

WILLIAMSPORT.
Nov. 15.—Academy: 17th, Mahu's English Opera co. in Fatinitza, under the management of John D. Misher. 22d, Baird's New Orleans Minstrels.

DANVILLE.
Nov. 17.—Opera House: Jane Coombs and Kate Thayer Concert co. are billed respectively for 20th and 24th. Marion Mordaunt comb. changed dates from Dec. 13 to Nov. 28.

MAHANOT CITY.
Nov. 15.—City Hall: Ashtons, 18th and 19th.

MINNESOTA.
ST. PAUL.
Nov. 15.—Opera House: Mary Anderson played two nights and matinee, 7th and 8th, to crowded houses, presenting Julia in The Hunchback, and by special request, Parthenia in Ingomar, and Evadne. It is needless to say that Miss Anderson's powerful rendition of these characters was all that could be desired. Her reception was a perfect ovation, and at each performance she was repeatedly called before the curtain. The universal declaration of her audiences was that she has vastly improved since her last appearance in St. Paul. Her engagement was felt to be altogether too brief. Miss Anderson's support is really excellent. In their respective roles Milnes Levick, Atkins Lawrence, Lizzie Greese, S. K. Chester and J. G. McDonald by their talents formed a splendid setting for this brilliant star. Miss Anderson will always be welcomed in St. Paul. The Bowers-Thompson comb. are billed for 17th, 18th and 19th. Miss Thompson is quite a favorite in St. Paul. Graus' English Opera co. failed to fill dates 10th, 11th and 12th.

CONLEY'S VARIETIES: Report good business. New arrivals: Bettie Burton and the Collins Bros., Lew and Frank.

Maryland.
BALTIMORE.
Nov. 17.—Academy: Max Maretzek Opera co. in Sleepy Hollow, Pinafore, Bohemian Girl and Traviata. It is a very fair co. The houses were not as large as they should have been on account of the very popular stars at the Holiday and Ford's.

FORD'S: Adelaide Neilson in Romeo and Juliet, As You Like It and Twelfth Night gave excellent performances. Ed Compton, her leading man, is no better than a great many Americans she might have gotten. Business was very good. This week, Steele Mackaye's Comedy co. in An Iron Will. 24th, Ford's Opera co. in The Chimes of Normandy.

HOLIDAY: Robson and Crane in Our Bachelors and Comedy of Errors were, as they always are, first-rate. Large houses. This week, Maggie Mitchell in her usual repertoire. Dec. 1, Jos. Murphy.

FRONT: The Rentz-Santley Novelty co. drew very well, the houses having been very large. This week: Niles and Evans, French Twin Sisters, W. A. Huntley, Hayden Quartette, Emma Bretto, Harry Bennett, Mlle. Jerrard and Carlin's Female Minstrels, Alf Miles, Signor Cellini's Ballet troupe.

CENTRAL: Marie Zoo in French Spy, Grimaldi Zeltner and Christie in Humpty Dumpty, and variety, to good business. This week, George France and Ethel Earle in Wide Awake; or, the Dogs of Arizona; Kitty Sell, Maggie Gray, Mullen and Magee, Carrie Lewis, Macey Rodecap and Alf Barker.

Virginia.
RICHMOND.
Nov. 16.—Theatre: The Florences 11th and 12th to large audiences. Balance of week Frayne-Tiffany comb. to small houses. Mue. Rentz's troupe 17th. Adelaide Neilson 18th, in Twelfth Night, and 19th, Romeo and Juliet. Comique: Business good. No new faces announced.

LYNCHBURG.
Nov. 16.—Opera House: Maggie Mitchell, who was booked for Dec. 5, has been cancelled by W. J. Powell of Richmond, whose circuit she is playing. Advance agent Rentz-Santley Novelty co. billed the town well last week. Holcombe Hall: Midgels had good houses during past week. They go to Danville one week, Wilmington, N. C., one week.

South Carolina.
COLUMBIA.
Nov. 15.—Opera House: Oliver Doud Byron 10th, four nights of Fair week, to heavy business. Receipts, \$1,750. John A. Stevens in Unknown 17th and 18th.

Tennessee.
NASHVILLE.
Nov. 16.—Masonic Theatre, Annie Pixley 10th, playing to well-pleased audiences during the week. Katie Putnam 21st and 22d, Oliver Doud Byron 24th, four nights, Haverly's Georgia Minstrels filling out the balance of the week. Grand Opera House: Collier's Banker's Daughter 10th, two nights and Wednesday matinee, to large business. Coming: Buffalo Bill 24th, 25th and 26th, Strakosch Opera co. 28th and 29th. Items: W. R. Gunn of this city is erecting a new theatre at Murfreesboro, with a seating capacity of 750. J. S. Hutton of this city will do the scenery. Messrs. Jordan and Elliott are proprietors.—Stewart's Opera co. disbanded last week at Columbia.

Memphis.
Nov. 15.—There is nothing of interest this week. Several new engagements pending, but nothing definite will be known until next week.

Alabama.
MOBILE.
Nov. 15.—This theatre has had the luck of undress rehearsals this season. The Boarding-House comb. skipped in to play My Son-in-Law, for the first time anywhere. Manager De Leon (after seeing the "Boarding-House") wisely closed the house. Last night Adah Richmond's party (without manager, Andy McKay having skipped them night previous in Montgomery) went for Girode-Gioffa without gloves. Adah was broken down with anxiety and overwork. Hand-

some Livingstone Kent sat in front. He plays to-night in The Chimes; but last night's shake has disgusted the public. The party go to New Orleans one week. Next Monday Alice Oates in Little Duke, and Tuesday Duchess, her agent having changed the bill after seeing Girode last night. Week after next the Florences in Mighty Dollar. They are already announced quietly, and will pull the biggest houses of the season as long as they choose to stay.

Georgia.
ATLANTA.
Nov. 15.—DeGiv'e: Lotta and a good support, 11th in Zip, 12th Musette, to large business. Collier's Union Square comb. in Banker's Daughter 13th, 14th and matinee, to fair business. Anna Boyle and amateurs in Romeo and Juliet, for the benefit of Gen. Hood's children, played to a fine audience 10th. Mrs. D. P. Bowers and Charlotte Thompson are reported to be along this way in December. Jefferson in January.

Savannah.
Nov. 15.—Oliver Doud Byron comb. the only co. the past week, played 3d, 4th and 5th and matinee to fair houses. They left for Charleston; were undecided about route. John A. Stevens in Unknown returned 12th, and played for benefit of Gen. Hood's Children to fair house. Cole's Circus 11th.

LOUISIANA.
NEW ORLEANS.
Nov. 15.—This week we have had two so-called English Opera companies. Oates and co. at the Academy gave us four operas, Girode-Gioffa, Pretty Perfumer, The Grand Duchess and The Little Duke. Business opened very large, but fell off some as the week progressed. The co. is not at all up to the standard of previous organizations brought here by this little lady. Gus Hall, who is singing better now than we ever heard him, is really the only artist in the co. Chas. Drew is a good actor, and as usual sings and acts his part acceptably.

Saville's co. at Hall's Opera House (the old Varieties) gave us the first four nights The Sorcerer. Business very light. On Wednesday they produced Pinafore, and by the exertions of the stockholders and friends of the theatre, secured a fair house. The opera made a hit and was continued during the week to what at the Varieties may be called fair business. The relative merits of the two companies are about equal. Next week we will have Lotta at the Academy, Collins' Dramatic co. at Hall's, and Adah Richmond's Opera troupe at the St. Charles. Strakosch's Italian Opera co. have decided to open at the French Opera House 24th for four weeks.

We encountered an interesting group of amusement proprietors and agents in the Phoenix House the other day. Surrounding the veteran manager Bidwell there were Jack Saville, Sam T. Jack of Oates co., George Tyler of Lotta co., Jos. Gobay of Danites co., Morse of Richmond's co., Atwood of Collins' co., Melville of Oates' co., and one or two circus agents—some of whom were exuberant over a large prize they had drawn in the lottery.

Texas.
HOUSTON.
Nov. 14.—The Grover Boarding-House comb. opened 10th to \$300, in Our Boarding-House; 11th, in Lispet, to \$117.50; 12th, in American Cousin, to \$30; and matinee 12th, in Boarding-House, to a corporal's guard. The co. is weak, and the B. H., their piece de resistance, is the weakest thing they play. R. H. McNair has more talent than any of the co., but is young and crude. His Asa Trenchard was a surprise, being a pretty fair picture of John E. Owens as he used to play the part. But only in places was this so. The co. play Brennan 13th, Austin 14th and 15th, thence through the State as advance agent may make dates. Louise Pomroy 14th and 15th, with Oliver Twist, As You Like It, and Camille for matinee 15th. She is supported by W. H. Leake and her own (?) co. The Rankins 17th and 18th in Danites, with prospect of big biz. Great London Circus 19th.

Nevada.
VIRGINIA CITY.
Nov. 10.—Piper's: Ada Cavendish and California Theatre co. played last week to full houses. T. W. Keene fairly divided the honors with the star. The engagement was a most successful one. Frank Mayo opens to-night (one week) in Davy Crockett.

California.
SAN FRANCISCO.
Nov. 9.—During the past week, as there were no carnivals or walking-matches going, all the theatres have done a very good business; consequently, the managers are in excellent spirits.

Hush: Opened Monday night last to a crowded house, the audience being mostly composed of our fashionables. The receipts for that evening amounted to \$1,200. The Magic Slipper, a revision of Cinderella, gave perfect satisfaction. Eme Roseau, the star of the company, has a very fine soprano voice and uses it with skill, and is very graceful in all her actions. The Magic Slipper will be continued this week. The season of the Colville Folly troupe is for twelve weeks, but I learn that Manager Locke has made arrangements with Mr. Colville to continue longer should the public demand it. This co. will be followed by Mr. Sothern and his English co., Hermann the Magician, and the Emma Abbott Opera troupe.

Standard: Everybody's Friend and Toodles have been running to good business the past week. This week the interesting drama, entitled Dr. Clyde, will be presented, in which Owens will appear as Higgins. George D. Chaplin, who has just returned from an extended tour of Australia and New Zealand, has been engaged, and will appear in the title role, a character in which he made a decided success when the drama was first presented in America. Totbury Simms M. A. Kennedy; Mr. Meeker, Russell Bassett; Lord Hammond, Barton Hall; Spriggs, King Hedley; Julia, Adeline Stanhope; Emily, Gertie Granville; Mrs. Clyde, Kate Deun, and Margaret, Annie Adams.

California: Frank Mayo will open 17th in his new play, written by Bartley Campbell, entitled Van the Virginian.

Bella Union: The popular Irish drama of Arrah-na-Brogue has run a very successful week, with Emma Young, a daughter of the great Brigham, as Arrah Meelah. Prof. Luprol and Sanger introduced their dogs and monkeys during the past week. They are a novel feature, and exhibit sagacity and high training, which is marvelous. The novelty for this week will be The Life of an Actress, with Emma Young as Violet, and W. C. Crosbie as Grimaldi. The great acrobats, Victorelli and Cardelli, reappeared on the 25th.

Adelphi: Mollie Williams has made another grand success as Judy O'Trot in the drama entitled Ireland as It Was. This week she will assume two characters in the spectacular drama of The Sea of Ice. They have an excellent co. at this house now, with Frank Lavarrie as stage manager. Tommy Bree, well known as the great banjo player, has just written an Indian drama in three acts, entitled Otto, the Chieftain's Son. The plot is laid in the Nez Percés country, Rocky Mountains, and is founded on facts. Otto, the son of Chief Joseph, will appear in the title role. Another character will be assumed by White Lily, a white girl who was stolen by the Indians and raised by the wife of Joseph.

Items: J. W. Thompson, late of the Baldwin, has accepted an offer to join the Herne and Belasco co., which they are now organizing in Chicago, and will soon leave.—Lew Rattler, the best "old nig" on the Coast, has returned to the profession.—Kennedy's Juvenile Pinafore co. are playing at Eureka.

Canada.
MONTREAL.
Nov. 17.—Academy of Music: Emma Abbott holds the boards five nights and two matinees, to immense business. The prima-donna created a very pleasing impression here. The company is decidedly an all-round good one. Tom Karl carried off the honors as tenor, while Zelda Seguin was accorded a most hearty reception. Bandmann opens 17th, for a week, followed by a Pinafore.

Theatre Royal: Closed past week. Gus Williams holds the boards 21st and 22d.

Nordheimer's Hall: Mrs. Scott-Siddons 20th, 21st and 22d. Neil Warner has been giving readings at Synod Hall.

Toronto.
Nov. 17.—Grand Opera House: Smith, Waldron, Morton and Martin's Original Big Four Minstrels 10th and 11th. The show is a first-class one throughout. They played to very large houses. Latter part of the week, Den Thompson in Joshua Whitecomb. House backed to the doors at each performance despite very bad weather. Monday and Tuesday of this week Mrs. Scott-Siddons.

Royal Opera House: Monday and Tuesday, 17th and 18th, Gus Williams, supported by his own co.

HAMILTON.
Nov. 15.—Mechanics' Hall: 10th and 11th, Mrs. Scott-Siddons drew large and fashionable audiences. 11th, Den Thompson in Joshua Whitecomb to good business. Mr. Thompson when here settled some \$200 of old liabilities, which, though barred by the statute of limitation, were nevertheless regarded by Den as binding in a man of honor. 13th and 14th, Big Four Minstrels to fair house. Ahead: 28th and 29th, Graves-Bonface comb. Dec. 5, Widow Bellott co. 17th, Berger Family. 20th, Haverly's Juvenile Pinafore.

OTTAWA.
Nov. 17.—Bandmann opened on Tuesday to \$185. Nightly receipts almost doubled before end of week, and the engagement took the form of an ovation. The Marquis of Lorne and suite attended Thursday and Friday. The Marquis personally complimented Mr. Bandmann on his performance and company. At urgent solicitation Mr. R. will return in February or March. Gus Williams is finally billed for 20th.

Nova Scotia.
HALIFAX.
Nov. 11.—Nothing new in dramatic or musical circles. Harry Lindley of New York has organized a burlesque co. to open here on 24th, for one week.

Miss Fisk Indignant.
THEATRE COMIQUE,
DETROIT, Nov. 17.
TO THE EDITOR OF THE N. Y. MIRROR:
DEAR SIR:—Your correspondent from Cincinnati does me a gross injustice by reporting my company broke up in Fort Wayne, Ind., owing to my being "soaked in liquor." I have not played a company in Fort Wayne this season. My time is altogether too valuable to be passed in dissipation, as I am managing a company composed of the best specialists in the profession.

Two parties appropriated my name and have both "come to grief." I would notify managers of Opera Houses and artists in the profession that I am not responsible for contracts made by such parties. All letters and contracts, to be valid, must be written and signed by myself, as I employ no one to transact my business.

As the rumors have had a tendency to injure me in the estimation of strangers, would you kindly publish this? My route from here is Buffalo, Rochester, Philadelphia, Bradford and Pittsburg.

My combination consists of ladies and gentlemen, and not of wine-room talent or tramps. Respectfully,
MAY FISK.

—At the London for the week of 17th, "Thomas" has prepared an entertainment fairly bubbling over with the comical things of everyday life, and those of his patrons who drop in during the week will find that an entire change of bill has been made, bringing into requisition the combined efforts of Watson and Ellis, in an original sketch; the celebrated French Troupe Daveney; Tom English, an accomplished musical artist; Campbell and Burke, in their act called Clippings; Prof. A. W. Sawyer, coprophonist; the Russells in their lightning changes; Clara Moore, serio-comic; Chas. A. Gardner, the German comique; Ella Mayo, the charming vocalist; Frank Campbell, A. C. Moreland, Dick Parker and many others. A rousing bill is in preparation for Thanksgiving week.

DATES AHEAD.
ABBEY'S PARK THEATRE CO.—Philadelphia this week.

ADOLPH NIELSON.
Richmond, Washington and Norfolk, this week; Lancaster, Pa., 20th; Harrisburg, 25th; Trenton, 26th.

ADAM RICHMOND.
New Orleans, this week.

ADA CAVENDISH.
Newark, N. J., 24th, four nights.

ALICE OATES.
Columbus, Ga., 21st; Atlanta 22d, 24th; Macon, 25th, 26th; Charleston, 27th, 28th, 29th; Savannah, Dec. 1, 2, 3.

BARTLEY CAMPBELL'S GALLEY SLAVE COMB.
Cincinnati, 17th one week; Louisville, 21th, one week.

BOWERS-THOMPSON TROUPE.
Milwaukee, 20th, four nights.

BAXMAN CO.
Montreal, 17th, one week; Toronto, 20th, one week.

BARLOW WILSON, PRIMROSE & WEST.
Grand Rapids, Mich., 20th.

BUFFALO HILL COMBINATIONS.
Louisville, Ky., 20th, 21st, 22d; Nashville, Tenn., 21th, 22th; Jackson, 23th; Memphis, 27th, 28th, 29th; Little Rock, Ark., Dec. 1, 2; Shreveport, La., 3d; Marshall, Tex., 4th; Dallas, 5th, 6th.

BARTLEY CAMPBELL'S GALLEY SLAVE COMB.
Brooklyn, 17th, one week.

BESSIE DARLING.
Norfolk, 21th, 22th; Richmond, 26th, 27th, 28, 3.

COLLIER'S UNION SQUARE CO.
New Orleans, 16th, two weeks; Galveston, Texas, Dec. 1, one week; Houston, 8th, 9th;

Brenham, 10th; Austin, 11th, 12th; Dallas, 13th, Kansas City, 15th, 16th; St. Joseph, 17th, 18th; Springfield, Mo., 19th, 20th; St. Louis, 21th, one week.

COLVILLE POLLY TROUPE.
San Francisco, Nov. 3, eight weeks.

CLINTON HALL'S STRATEGISTS.
Williamsburg, 17th, one week; Rochester, 20th, one week.

CRITCHEM & DODDY CO.
Detroit, 17th, one week; Cleveland 20th, one week.

C. L. DAVIS' ALVIN JOSEPH.
Baltimore, 17th, one week; Troy, 21st and 22d.

DEN THOMPSON.
Cleveland, 17th, one week; Brooklyn, 20th; Williamsburg, Dec. 1.

DUPREZ & BENDICT'S MINSTRELS.
Edwin.
Grand Opera House, N. Y., Nov. 10, four weeks.

E. A. SOTHERN AND COMPANY.
Park, Boston, 17th, two weeks.

EMMA ABBOTT OPERA CO.
Washington, 17th, one week; Philadelphia, 20th, one week; Pittsburg, Dec. 1, one week; Cincinnati, 8th, one week; Chicago, 15th, one week.

EMERSON'S MEGATHETAS MINSTRELS.
Louisville, 20th.

FORD'S JUVENILE PINAFORE CO.
St. Louis, 17th, one week.

F. C. HANCOCK.
Cleveland, 17th, one week; Cincinnati, 20th, one week; Detroit, Dec. 1.

FANNY DAVENPORT AND CO.
Cincinnati, 17th, one week; Chicago, 24th, one week.

FREDERICK PAULDING.
Buffalo, 20th.

FORD'S JUVENILE OPERA CO.
St. Louis, 17th, one week.

F. S. CHASPEL AND BOSTON CO.
New York, 20th; New London, 21st; Bridgeport, 22; Philadelphia, 24th, one week.

FRANK MAYO, SAN FRANCISCO, 10th, for two weeks.
GUS WILLIAMS.
Cleveland, 17th, 18th; Montreal, 21st and 22d; Ogdensburg, 24th; Watertown, 25th.

GOTTHOLD'S OCTOGON CO.
Haverly's, New York, Nov. 17, one week.

GRAU'S ENGLISH OPERA CO.
Detroit, 20th, 21st and 22d; Pittsburg, 24th, one week.

HAYERLY'S ENTERPRISES.
HAYERLY'S MASTODON MINSTRELS.
Columbus, O., 21st; Pittsburg, 24th, one week; Cleveland, Dec. 1, one week.

HAYERLY'S CHURCH CHORUS CO.
Easton, Pa., 20th; Reading, 21st; Lancaster, 22d; Baltimore, 10th, one week.

HAYERLY'S GEORGIA MINSTRELS.
Hot Springs, Ark., 30th; Little Rock, 21st and 22d; Memphis, 24th, 25th and 26th.

HAYERLY'S JUVENILE PINAFORE CO.
St. Jo., Mo., 20th; Leavenworth, 21st; Kansas City, 22d; Omaha, Neb., 24th; Sioux City, Ia., 25th; Mankato, Minn., 26th; Madison, Wis., Dec. 1; Nashville, 31; Racine, 1st; Joliet, Ill., 5th; Lafayette, Ind., 6th; Buffalo, 22d, one week.

HERDMAN.
JOSEPHINE PERLEY.
JOHN McGUIRE.
Rochester, N. Y., 20th, 21st, 22d; Washington, 24th, two weeks.

JOHN P. SMITH'S TOURISTS.
Providence, 17th, one week; Brooklyn, 24th, one week.

JOSEPH JENSEN.
Lowell, Mass., 20th; New Haven, 21st, 22d.

JOHN T. RAYMOND & CO.
St. Louis, 17th, one week; Cincinnati, 24th, one week.

JAMES JUVENILE UNCLE TOM'S CABIN CO.
JOHN A. STEVENS' UNKNOWN CO.
Norfolk, 21st, 22d; Philadelphia, 24th, one week.

J. K. EMMET.
Park Theatre, N. Y., this week.

JOS. MURPHY'S KERRY GOW.
Philadelphia, 17th, one week; Wilmington, Del., 24th; Norristown, Pa., 25th; Pottsville, 26th; Reading, 27th; Lancaster, 28th; Williamsburg, 29th; Baltimore, Dec. 1.

JAS. A. SCHUBERT.
KATE GLAXTON COMB.
Westfield, Mass., 20th; Pittsfield, 21st; North Adams, 22d; Albany, 24th, one week.

KATE THAYER CONCERT CO.
Shamokin, Pa., 21st; Hazleton, 22d.

LOTTA.
New Orleans, 17th; two weeks; Memphis, Dec. 2, 3, 4; Nashville, 5th, 6th; Indianapolis, 8th, one week; Louisville, 15th, one week; St. Louis, 22d, one week; Cincinnati, 29th, two weeks.

LISA TITENBORN.
LOUISE POMEROY COMB.
LAWRENCE BARRETT.
Chicago, 17th, two weeks.

MILTON NOBLES.
MAGGIE McGUIRE.
St. Paul, 21st, 22d; Stillwater, 23d; Minneapolis, 24th; Faribault, 25th.

MARY ANDERSON.
Kansas City, Mo., 19th, 20th; Hannibal, 21st; Quincy, Ill., 22d; St. Louis, 24th, one week.

MCKEE RANKIN TROUPE.
In Texas Circuit.

MME. RENTZ'S MINSTRELS.
Dayton, O., 22d; Cadiz, 24th; Steubenville, 25th; E. Liverpool, 26th; Wheeling, W. Va., 27th.

MATTIE VICKERS AND CHAS. S. ROGERS.
MURPHY'S JUVENILE PINAFORE CO.
MISS FINLEY PARTY.
Terre Haute, 21st and 22d; Indianapolis, 24th, one week.

MARETZKE ENGLISH OPERA CO.
Chicago 17th, two weeks; St. Louis, Dec. 1; New Orleans, 8th, two weeks; Mobile, 22d, 23th; Montgomery, Ala., 24th; Atlanta, 25th; Savannah, 26th; Nashville, 29th, 30th; Cincinnati, Jan. 5, one week; Indianapolis, 12th, three nights; Dayton, 15th, Columbus, 16th, 17th; Detroit, 19th, one week.

MRS. G. G. HOWARD'S UNCLE TOM CO.
MAHU'S FATINITZA CO.
Harrisburg, Pa., 20th; Harrisburg, 21st; Reading, 22d and 23d; Trenton, N. J., 24th; Wilmington, Del., 25th.

MAURICE GRAU'S FRENCH OPERA CO.
Boston, 10th, two weeks; Booth's, New York, 20th, three weeks; Philadelphia, Dec. 15, two weeks; New Orleans, 29th; four weeks; St. Louis, Jan. 25, one week; Chicago, Feb. 2, two weeks; Cincinnati, 16th, two weeks.

MY PARTNER, ALDRICH AND PARLOE.
MAGGIE McGUIRE.
Philadelphia 10th, two weeks; Salem, Mass., 21st; Lynn, 22d; Fall River, 24th; Woonsocket, 25th; Providence, R. I., 26th, four nights.

NICK ROBERTS.
OLIVER DODD BYRON.
FRANK AIKEN-ROGERS COMB.
Peru, Ind., 20th; Logansport, 21st; Greencastle, 22d.

GOFFY GOFFY COMBINATION.
Geneva, 20th; Seneca Falls, 21st; Auburn, 22d.

PAT ROONEY COMB.
Cincinnati, 17th, one week; Dayton, O., 24th; Springfield, 25th; Columbus, 26th; Newark, 27th; Zanesville, 28th; Steubenville, Dec. 1; Wheeling, W. Va., 2d; Pittsburg, 3d, 4th, 5th and 6th; Johnston, 8th; Ottawa, 9th.

RICHMOND AND VON BOYLE.
RICE'S SURPRISE PARTY.
Philadelphia, 10th, two weeks.

RENTZ-SANTLEY FEMALE MINSTRELS.
RICHMOND & VON BOYLE.
RICE'S EVANGELINE CO.
Pittsburg, 17th, one week; Detroit, 24th, one week.

REVUELLERS COMB.
Albion, N. Y., 20th; Syracuse, 21st, 22d.

ROBSON AND CRANE.
Brooklyn, 17th, one week; New Haven, 24th; Springfield, Mass., 25th; Worcester, 26th; Hartford, 27th; Providence, 28th, 29th.

ROBERT MCWADE.
SAVILLE OPERA CO.
Galveston, 17th, one week.

STRAKOSCH ITALIAN OPERA CO.
STEELE MACKAYE'S MADISON SQUARE CO.
Washington, 20th, one week.

SALSBUYS' THROUABOUTS.
Holyoke, Mass., 20th; Chelsea, 21st; Manchester, 22d; Globe, Boston, 24th.

SARGENT'S COMEDY CO.
Albany, 17th, one week; Troy and Rochester, 20th; Buffalo, 20th, then West.

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KERRY GOW AND SHAUN RHUE

G. A. MORTIMER,
MANAGER.Arch Street, Philadelphia, 17th, one week;
Wilmington, Del., 24th; Norristown, Pa., 25th;
Pottsville, Pa., 26th; Mishler's Academy,
Reading, Pa., 27th; Lancaster, Pa., 28th; Wil-
lamsport, Pa., 29th; Holiday St. Theatre, Baltimore,
Md., week of Dec. 1.

Frayne and Tiffany Comb.

SI SLOCUM.

ANNIE WARD TIFFANY, MANAGERESS.

EN ROUTE SOUTH.

Richmond, Va., Nov. 13, 14, 15; Wilmington,
N. C., 17th; Charleston, S. C., 18th, 19th; Sav-
annah, Ga., 20th, 21st; Augusta, Ga., 22d; Ma-
con, Ga., 23d; Atlanta, Ga., 24th, 25th; Mont-
gomery, Ala., 26th, 27th; New Orleans, La.,
30th, one week.Time filled to March 20th, excepting week
of Dec. 22d and March 1st. Also, dates Feb.
28th, 27th, 28th.
C. R. GARDINER, General Agent,
SPENCER PUTCHAM, Advance Agent,
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sented the attractive features of many.
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markable as any representation of the Two
Dromios. The contortions which result are
very amusing, and tickled the audience
greatly.BULLETIN:—Strategists is a comedy of an
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NIP AND TUCK,

Under the management of J. A. GULICK. The Chicago press never flatters, but justly and
impartially criticizes. Below are its opinions of NIP AND TUCK:HAMLIN'S:—At this house Harry Webber's
play, Nip and Tuck, was produced on last ev-
ening to the evident enjoyment of downstairs
and upstairs alike. Through its run last sea-
son at Hooley's it became somewhat familiar.
It is a mixture of melodrama, comedy and
farce, blended into a picture of supposititious
high and low life, the colors whereof are broad-
ly drawn and picturesque without being over-
done. Mr. Fitzpatrick's Tracer Tuck, the re-
verse of Nip, exhibited that gentleman in a
better style of character work than usually
falls to his lot in the ordinary run of sen-
sational pieces. Eva Webber as Frances Dash-
leigh and Melissa Breslin as Susan were quite
complete. CHICAGO TIMES.HAMLIN'S THEATRE:—Harry Webber, the
popular eccentric comedian, appeared here
last evening before a crowded house in his
specialty drama, Nip and Tuck. The actor and
the part have long been associated, and now
it each other almost perfectly. Mr. Webberplayed the part last evening with more than
his usual excellence. Dan Fitzpatrick as
Tuck, Nip's partner, played and dressed the
part in an amusing and clever manner. The
introduction of a horse and coupe, a donkey
and a white dog were noticeable features. CHICAGO EVENING JOURNAL.HAMLIN'S:—Harry Webber and company in
Nip and Tuck, opened to a good house on Mon-
day evening, and one which seemed to appre-
ciate the merits of the performance, which
was good. Mr. Webber is a character actor of
ability, and possessed of a persistence which
should eventually put him in the front. The
support is good, and all the features of the
play, including the donkey, above the average.
CHICAGO TRIBUNE, Tuesday, Nov. 4.HAMLIN'S:—Harry Webber and his Nip and
Tuck company have attracted the largest
houses of the season. Mr. Webber in the
principal part, and Mr. Dan Fitzpatrick in the
companion character, having won especial
success. Several special features, such as the
appearance on the stage of a handsome horse
and coupe, and the subsequent introduction
of a diminutive donkey, have added consider-
ably to the general good effect of the enter-
tainment. MAIL.Managers of first-class theatres having dates address JOSEPH A. GULICK, Manager,
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cacy of the pathos and humor. Every scene
is a picture, every tableau has an effective
conclusion, while the language often attains a
high plane of rhetorical beauty. The enthu-
siasm was unbounded.—Phila. Press.It was enthusiastically received and may be
said to be the best play produced in Philadel-
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There are many prominent peaks of excellence, glittering with the fires of genius, in Miss Darling's Lady Macbeth.—New York Herald.

Her reading and conception original and consistent, and her acting magnetic and powerfully sustained.—New York Tribune.

There was not one sign of weakness in the whole of her performance, nor once that excess of strength which provokes repulsion.—London (Eng.) Times.

Her facial expression and pathos we have never seen equalled, and it is worthy of being quoted as a notable achievement in art.—London (Eng.) Telegraph.

The part of Lady Macbeth is exactly suited to Miss Darling. The reading of the letter was given with histrionic power.—London (Eng.) Court Journal.

She showed intellect and a dramatic power of a high order, portraying with exceeding skill the varying emotions of her part.—New York Mail.

Her Julia certainly has no superior, and it may be fairly questioned whether she has cause to fear a rival.—London (Eng.) Era.

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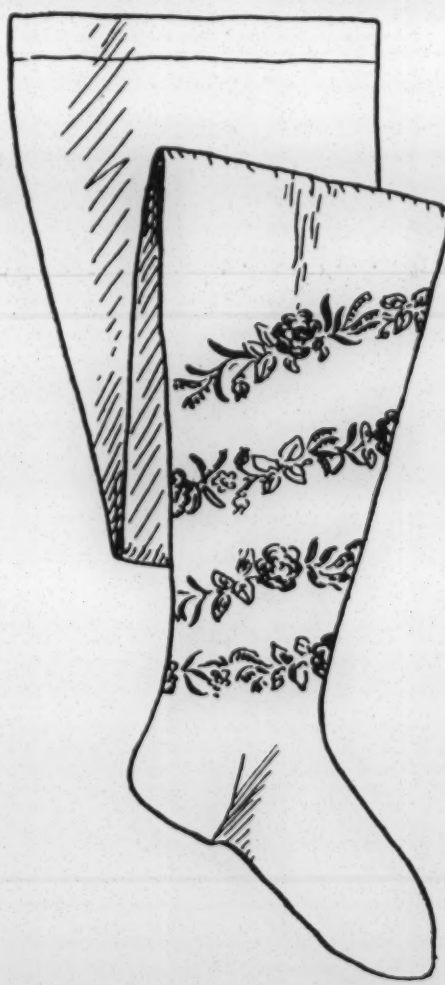
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A STATESMAN'S EULOGY.

Compare each phrase, examine every line, weigh every word, and every thought refined.—Pope. A Beautiful Tribute from the Pen of the Eminent Journalist and Scholar, HENRY WATKINSON, being his Leading Editorial in THE LOUISVILLE COURIER-JOURNAL of Nov. 2, 1879, entitled

"THE MORAL OF IT."

The little singers are gone. Yes, they have gone—"gone" away. Whither? Who shall tell? Perhaps, as they came, on a moon-beam; mere tiny elves of an October night's dream. In truth, that famous mid-summer vision of Shakespeare brings not to the mind's eye a livelier array of sprites and goblins than this actual company of actual though Lilliputian players have brought to our real sense of sight and sound. Did we not have in Hebe a veritable Titania? What was Little Buttercup but another Mustard-seed? And where would you go to find a more amusing Bottom than Dick Deadeye? Indeed, the list of parallels might be carried quite completely, making an Ariel of the baby middy, and taking the majestic little sweetheart of a Josephine for our Hermia. By the mass! the days of the elin and the brownie, of the hump and the fay, are not over; nor will be, if faith as long as there remains a "pinafore" to put upon a child.

We hear these jolly little people pipe their merry lays. We see them in their irresistible dance and grimace. It is, indeed, wonderful. We marvel how such chaps can be taught such variety. For it is critically true to say that in action nothing so good has appeared. Yet do we consider the nether side to the picture? We behold that which is bright and charming. We go away and we bethink ourselves of the drollery of the pranks of one, the tricks of another, the comic dignity and the solemn fun of the prattling gaiety of all. But, as we are rocked off to sweet sleep and pleasant dreams by the appeal of our better nature, do we look behind the scenes and bethink us of the realities clustered among the shadows there? For, seriously, no man can contemplate the spectacle of fifty children quite carrying crowded audiences away without exclaiming, across the cheerful mist of the moment, a train of very sober reflections.

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This company is far ahead of any that has appeared here, the superiority being most marked in the parts of Buttercup, Corenan, Josephine, Hebe, Sir Joseph and Boatswain.

The Rochester Democrat and Chronicle.

Notwithstanding this city has seen Pinafore in all grades, shapes and sizes, from the infant tyro to the adult amateur and imported professional, it has remained for Haverly's Chicago Church Choir Company to give the most pleasing performance of this nautical opera.

The Rochester Union and Advertiser.

The best performance of Pinafore ever given in Rochester was that given in the Opera House last evening by Haverly's Chicago Church Choir Company. Not a single character is badly sung or acted, the choruses are all good, and the orchestra is not picked up for the occasion, but accompanies the troupe every where, and consequently accompanies the soloists admirably.

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